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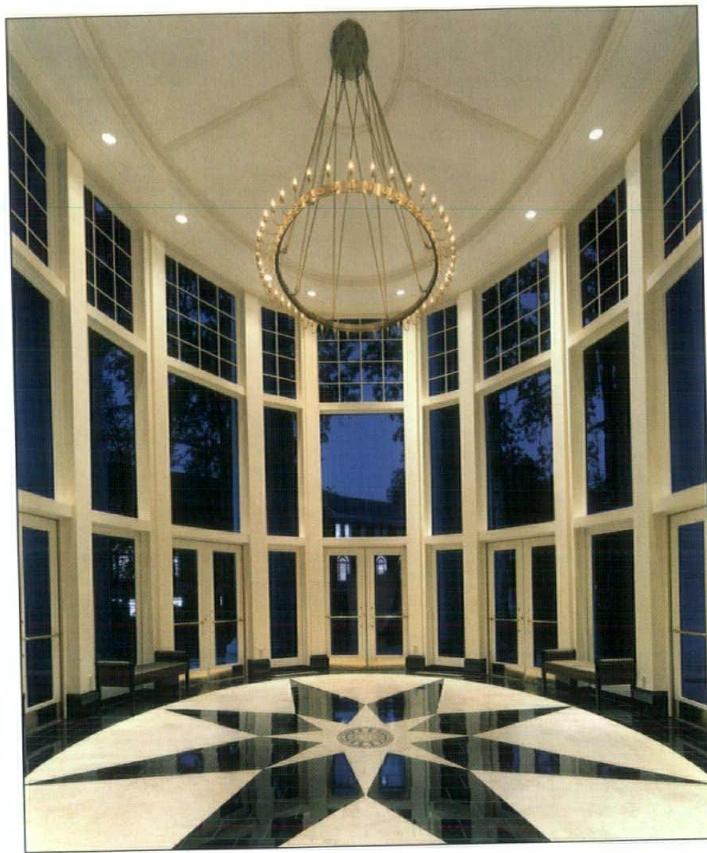
New Designs For Learning

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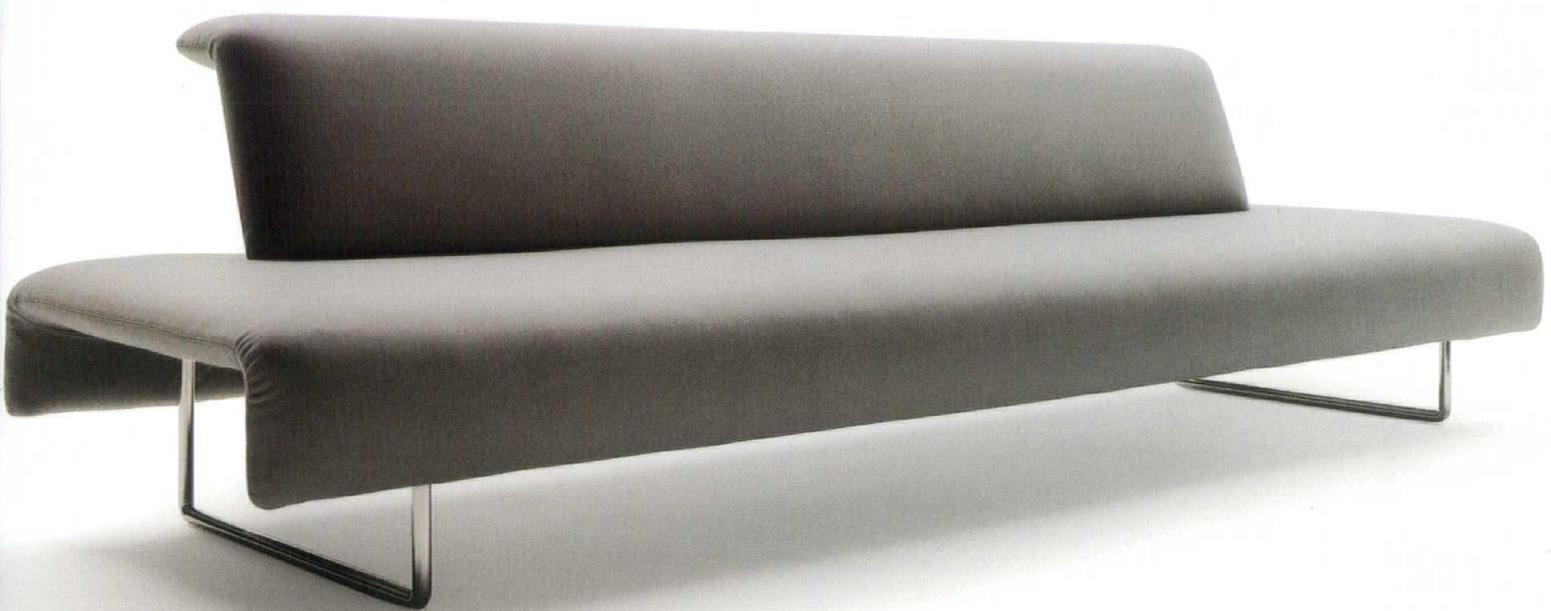
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The "Crossroads" space of the Potomac School's new Upper School complex,
by cox graae + spack architects.

ARCHITECTUREDC

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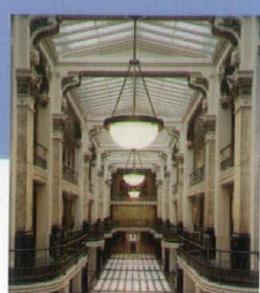
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Smart Spaces: New Designs for Learning



David Hamilton

One size doesn't fit all. That's a key lesson that arises from the projects featured in this issue of **ARCHITECTUREDC**, which surveys recently built learning spaces. Differing educational needs pose differing design challenges, resulting in a variety of architectural solutions. Another key lesson is that good architecture can enable the building itself to become part of the educational process. Just ask the students who monitor the green roofs at Sidwell Friends School or the Potomac School, or the elementary students on Capitol Hill who are loving their brand new school libraries.

This issue takes the subject of learning spaces and expands it to include not only traditional school spaces (and even these are hardly traditional), but also places like the Aveda Institute and the Smithsonian's Luce and Lunder Centers. Our coverage also takes a step back in time to appreciate the architecture of some of D.C.'s historic school buildings, and pulls forward to look at innovative learning spaces planned for the future.

Welcome!

We're pleased to have **G. Martin Moeller, Jr., Assoc. AIA**, as our editor for this issue. In addition to being an AIA | DC chapter member and senior vice president and curator at the National Building Museum, Martin is the author of our own newly revised *AIA Guide to the Architecture of Washington, D.C.*, which has been well received. Copies can be purchased at local bookstores or through www.aiadc.com.

Our annual **Architecture Week**, which begins on September 14, includes a great collection of tours, receptions, and lectures that will help you learn more about architecture and design. A complete listing of all Architecture Week events appears at the back of this issue, and can also be found at www.aiadc.com. We're especially pleased that this year's Architecture Week includes our second annual **Art of Architecture Auction**, which benefits the Washington Architectural Foundation. This is an auction of original works by Richard Meier, David Lake, Helmut Jahn, and many other locally and nationally prominent architects. Previews of their works appear on pages 39-42 of this magazine.

Our learning here at **ARCHITECTUREDC** continues, as well. In previous issues, I've discussed changes in paper and format that have made the magazine's production less wasteful. With this issue, we've taken that one step further with the addition of the FSC certification that appears below and will be found in future issues on the masthead. This symbol means that all of our paper comes from sustainably-managed forests and includes 50% recycled, 25% post-consumer waste material. It also means our printer, **Whitmore Print and Imaging**, based in Annapolis, manages its operation in a sustainable way by recycling all waste paper, ink, chemistry, and plates, using efficient equipment, and encouraging the use of natural inks and recycled paper stock.

We hope that you'll enjoy this issue, and that we'll see you at Architecture Week. As always, we love hearing from readers, so keep sending your thoughts to mfitch@aiadc.com.

Mary Fitch, AICP
Publisher

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Cynthia R. Field, Ph.D. ("What D.C. Schools Were Meant to Be") is an architectural historian who recently retired from the **Smithsonian Institution**. She was a founding trustee of the National Building Museum.

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Ronald O'Rourke ("Class Act" and "Through a Glass More Clearly") is a regular contributor to **ARCHITECTUREDC**.





July 2006, 11th Arrondissement, Paris.
Jean Nouvel at his studio.

Dezza Armchair, Gio Ponti 1965. Poltrona Frau Collection.



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DetailsDC

Hoopla DC • Boffi • Jewelers'werk

by Denise Liebowitz



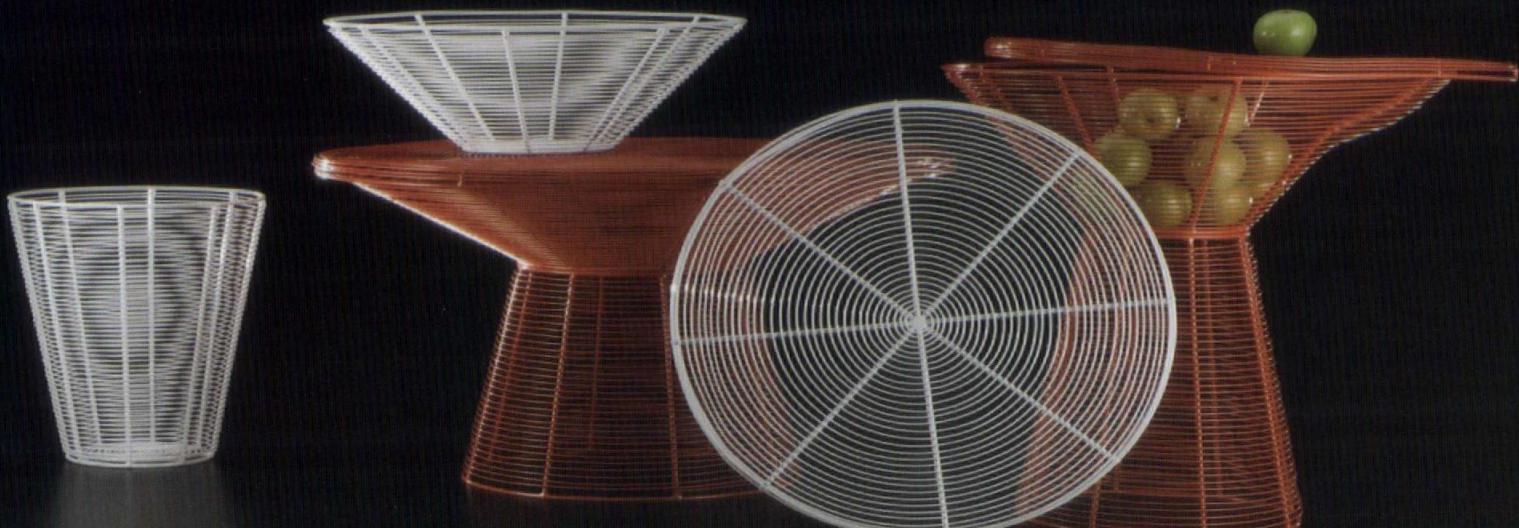
BoffiDC

One new arrival and two relocations enliven Washington's upscale retail scene.

The new arrival is **Boffi**, the world-renowned Italian kitchen and bath manufacturer. Boffi's two-story showroom in Georgetown's Cady's Alley is a dramatic backdrop for its heart-stopping minimalist designs executed in sumptuous materials. Here, gentle waterfalls, not faucets, fill **oversized** stone tubs, and cooktops disappear under sliding counters of stainless steel at the **flick** of a remote. Boffi collaborates with leading architects and is known for its experimental **design** and advanced technology. One of the firm's signature design lines, "i fiumi" (the **rivers**), by Claudio Silvestrin, includes a bathtub carved from a single enormous block of **stone**. This masterpiece tub comes in several sizes and materials in addition to the Italian **stone**: prices begin at \$25,000. Boffi Studio DC, 3320 M Street, NW; 202-333-7555; www.boffidc.com.

Also now in Cady's Alley, recently relocated from Foggy Bottom, is **Jewelers'werk**, which, in frequently changing **exhibits**, showcases the work of avant garde jewelers from around the world. This is not your grandmother's bling: a recent **show** titled "Wild Steel" featured rings and necklaces forged in the industrial-strength metal; another exhibit included jewelry **crafted** of tiny saw blades; an upcoming show is rather alarmingly called "Unwearable." German artist Vera Siemund's provocative **metalwork** (shown here) makes historical references, with prices ranging from \$450 to \$12,000. The high-design jewelry is housed in **a** shop to match. Designed by the Washington architecture firm **ColePrévost**, the space features ingenious counterweighted plexiglass display cabinets and a rolled steel sales counter. Jewelers'werk Galerie, 3319 Cady's Alley; 202-337-3319; www.jewelerswerk.com.

Hoopla is a cheerful shop specializing in "style with a conscience." Recently relocated from Capitol Hill to Adams Morgan, Hoopla pays attention to fair trade, eco-friendly production methods, and socially responsible business practices. Along **with** pottery produced by Nicaraguan and Peruvian artisans and Indian throws made from recycled saris, the shop stocks some **clever** steel wire furniture by designer Stephen Burks. Hand woven by craftsmen in South Africa, the weather-resistant modular pieces **are** part of the TaTu line from Artecnicia. The coffee table breaks down into a tray, bowl, and basket; the side table becomes a tray, bowl, **and** trash can. Prices range from \$199 for a stool to \$599 for the coffee table. Hoopla DC, 2314 18th Street; 202-797-0730; www.hoopladc.com.



Artecnicia

Lydia Cutter Photography



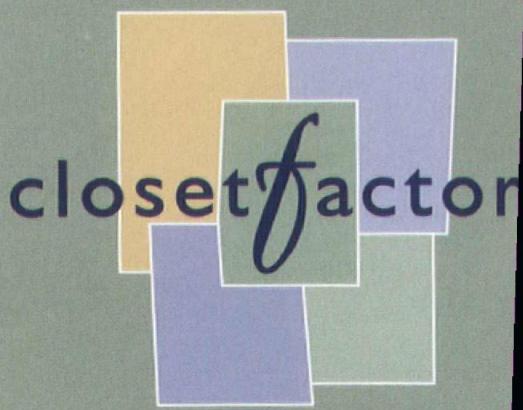
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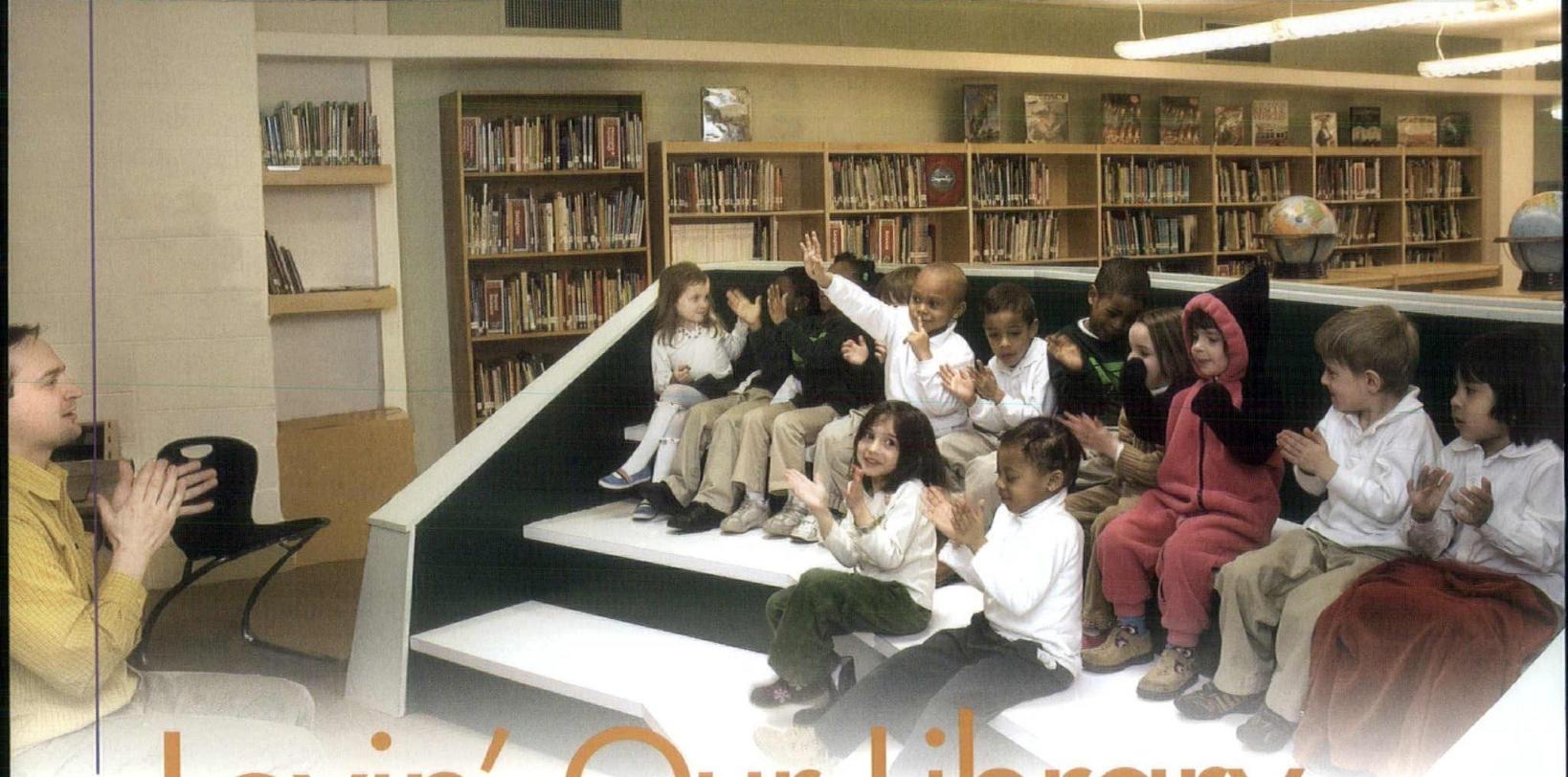


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Lovin' Our Library

The Washington Architectural Foundation
Lends a Hand to Local Schools

by Denise Liebowitz

It's not often that a school library takes a star turn on YouTube, but kids at Stuart-Hobson Middle School think theirs is so cool they have made it into a minor cyber celebrity. On their "Lovin Our Library" page you can see students working on science projects, researching history papers, and wiki-ing on laptops in a newly renovated space so hip that kids are skipping recess and asking instead for library passes.

Stuart-Hobson in Northeast Washington is part of the School Libraries Project, a bold public/private initiative that is transforming libraries in eight public schools in the Capitol Hill neighborhood. The effort demonstrates the extraordinary results that can be achieved when community activists, private-sector benefactors, and energetic public officials get together to make a difference.

The effort began in 2005 when Suzanne Wells, then PTA president at the Capitol Hill Cluster School, called together her parent counterparts at other schools in the neighborhood to explore shared concerns. The group soon identified crumbling, neglected libraries as a common problem in all their schools. Their plan of action was barely underway before the Capitol Hill Community Foundation, a local philanthropic organization, had stepped in to adopt the project. An inquiry to the Washington Architectural Foundation's *pro bono* **Community Design Services** program prompted an immediate enthusiastic response. "Once we got such a great response from the architectural foundation," said Wells, "we knew there was no turning back. It was just

so many people coming together focused on the children."

The state of the libraries at the eight schools was desperate. "All the libraries had drab, dull spaces, the book collections hadn't been updated in years, the computers didn't work, some of the schools didn't even have librarians," recalled Wells. Fortunately, the School Libraries Project coincided with a larger city-wide effort to upgrade school libraries that included significant new federal and city funding for books, computers, and staffing. This meant that once the School Libraries Project had rebuilt the library spaces, they could be filled with new books, computer equipment, and even librarians to run them. The stars were aligned.

In a remarkable display of community determination and government responsiveness, the School Libraries Project is well on its way to completion. Three school libraries were completed last summer and the remaining five are under construction this summer and will be ready for business in time for the new school year.

Brent Elementary— Bringing in the Daylight

Steve Lawlor, AIA, of Lawlor Associates was delighted when, as a long-time volunteer for the Washington Architectural Foundation, he was assigned to work on the project at Brent. "I've lived on the Hill for years," says Lawlor, "and Brent was close to my home and practice."

The new Brent Elementary library includes a small amphitheater-like space.

Lawlor not only donated his professional services, he also helped raise money for the library project by hosting one of the "Literary Feast" culinary events organized by the Capitol Hill Community Foundation. Lawlor set to work with the principal, parents, and teachers, and, since the school did not have a librarian at the time, a volunteer consulting librarian. "At first I was asked to prepare just design drawings that could be used in the fundraising effort," said the architect. But as the project quickly accelerated Lawlor knew that his small firm would not be able to produce working drawings in the few weeks the fast-track schedule called for. He was delighted when **Todd Ray, AIA**, of **Studio27 Architecture** stepped in as a collaborator.

Using Lawlor's design drawings, Ray emphasized the concept of making better use of the existing skylights. "The original library was an isolated, closed box," says Ray. Like Lawlor, the Studio27 team wanted to bring in more natural daylight and visually connect the library to the rest of the school and to the outside. Using colorful, conical ceiling structures, the skylights were accentuated to become light monitors flooding the room with exciting, dramatic color. The team created spaces for a media center, study corners, and gatherings areas.

Studio27 architects met several times with District of Columbia Public Schools (DCPS) representatives, Todd Cymrot, co-chair of the School Libraries Project, and Tom Regan of Regan Associates, the firm that is managing the construction phase of the library renovations, to ensure the new library met school compliance, budget, and maintenance standards. "For example," says Ray, "we checked to make certain the light bulbs we used were the kind DCPS regularly stocks, and we used their product lists and vendors to keep costs in line."

This summer, in an impressive display of *pro bono* generosity, Studio27 is managing the construction of its designs at two additional School Libraries Projects sites: Payne Elementary and Peabody Elementary. "These libraries are a real seed that has been planted in DC public schools," says Ray. "We hope that from this seed others will see that the city's schools can be successful, and that projects like these can be completed in an affordable and timely way."

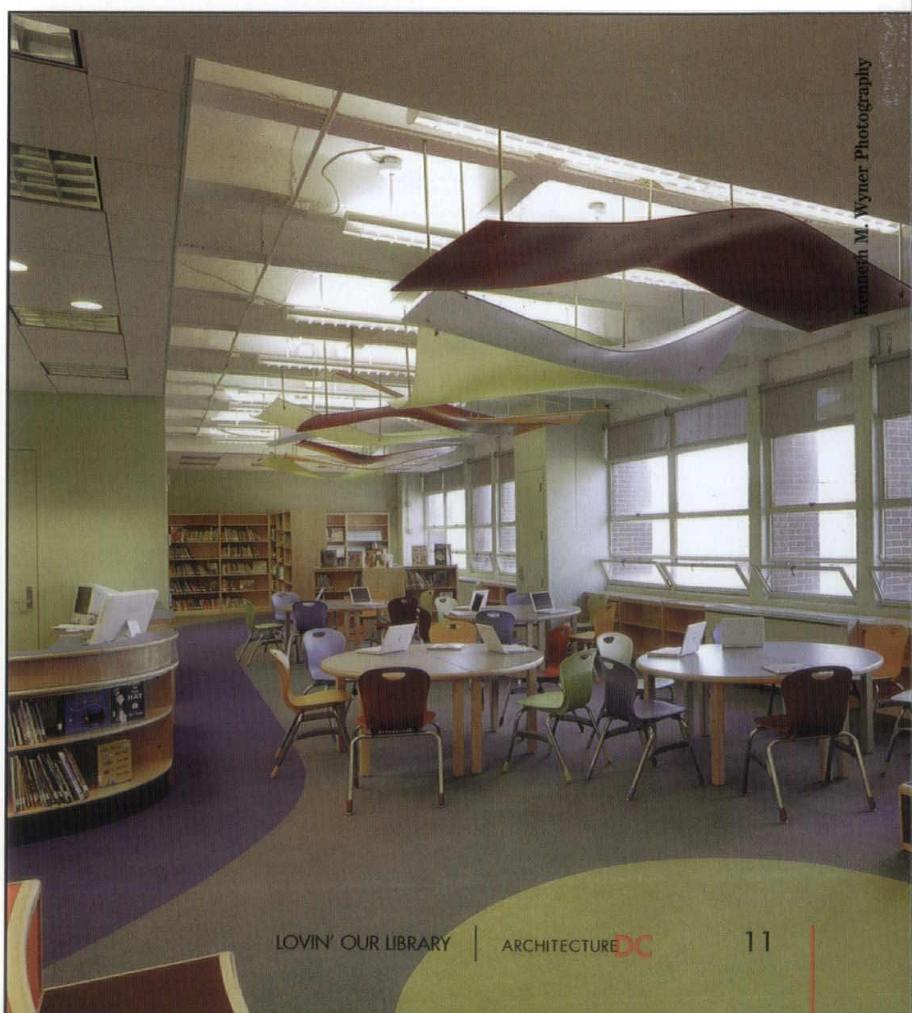
Ludlow-Taylor— Reaching for the Sky

Signing on to the School Libraries Project seemed like such a natural move to **Marcie Meditch, AIA**, of **Meditch Murphey Architects**. "I used to be an elementary school teacher and I am a big proponent of community involvement," the architect said. "At Ludlow-Taylor there was no library when we started, just some computer rooms...all really outdated and pretty unaccommodating space." Here, the design challenge was flexibility. The library had to meet the needs of children ranging in age from pre-kindergarten through 6th grade and have space for quiet reading, storytelling, audiovisual presentations, video editing, and group performances. The library's



Above: Bright colors define the new Ludlow-Taylor library.

Below: Suspended "sky panels" allude to the library's "Reach for the Sky" theme.





The shelves in the Stuart-Hobson library are divided into many small compartments.

media center would rely exclusively on wireless technology. From a former storage closet at one end of the library Meditch carved out an amphitheater with moveable risers and a pull-down projection screen. At the other end of the space a quiet storytelling area for the little ones is shielded from interruptions. Laptops can be stowed away and charged in an easily accessible central area.

The focal point of the renovated space is a colorful undulating ceiling comprising suspended "sky panels." The panels emphasize the library's "Reach for the Sky" theme of student aspiration. Bright colors, off-the-shelf furnishings, and the dramatic sky panels all combine to produce a unique, affordable, and easy-to-maintain space.

Meditch first met with the school principal and teachers in the fall of 2005. "They were so impressive," said Meditch. "They were easy to work with, knew what they wanted, and were decisive. If all our projects could be so easy!" Construction, at a total cost of \$310,000, took place over the summer of 2006, and the new space opened with 7,000 new books in time for the new school year.

Stuart-Hobson Middle School—Students Designing for Students

For **David Shove-Brown, AIA**, principal of the architecture firm **WORKSHOP** and a faculty member of the Catholic University of America's School of Architecture and Planning, the School Libraries Project offered a double-barreled opportunity. He was able to design a sensational learning space for public school kids in the neighborhood where he lives and works and at the same time provide real-world professional experience to his architecture students. Shove-Brown led the other Washington Architectural Foundation design teams in the first phase of the School Libraries Project and managed his

students in the **Catholic University of America Design Collaborative (CUAdc)** as they designed, fabricated, and installed a new library at Stuart-Hobson Middle School.

"Lousy" is how Shove-Brown described the general condition of the eight libraries when he and the other foundation teams began their work. "Battered metal shelving, computers that didn't function, space unbelievably uncomfortable. At Stuart-Hobson, the library was open to students on average one hour per day." His design goal was simple: "Transform the library into a dynamic space that would inspire students to learn and explore. We wanted to bring these students out of their urban setting and to walk into a different universe." The CUAdc team decided to introduce a Southwestern atmosphere into the new library using forms inspired by undulating natural rock formations. The long concrete block walls were re-imagined as amorphous formations of shelves, books, and displays. Computer stations were designed with similar forms. As their design scheme developed, CUAdc students met with Stuart-Hobson parents and teachers. Then the team turned its attention to fabricating its unique installation of shelving and furnishings. They mastered their university's new CNC (computer numerical controlled) milling machine. In this way students could customize all the furniture, lighting installations, and shelving, control the costs of the project, and learn new construction technologies. "The mission of the design team and the goals of the library worked in perfect tandem," according to Shove-Brown.

The CUAdc's stunning, light-filled library has been showered with professional awards by the Washington Chapter/AIA, Northern Virginia Chapter/AIA, The American Architectural Foundation, and the Association of Collegiate Schools of Architecture. At least as importantly, Jan MacKinnon, certified library media specialist at Stuart-Hobson, wrote in a recent report



that chronicled library results during the past year, "The School Library Project is an amazing and awesome effort. Not only has it been successful in achieving its goals of creating state-of-the-art libraries, it has turned around whole communities.... Not only is it changing facilities and spaces, it is also changing students."

Feeling Special and Proud

Several of the architects who contributed to the projects constructed last summer expressed pleasure with the unexpected ease of working with DCPS. "Jennifer was great to work with," said David Shove-Brown referring to Jennifer Battle, a DCPS facilities manager who has coordinated the work of all the Washington Architectural Foundation design teams. For Battle, this was "a great public/private partnership. The foundation brought wonderful resources to this effort, far beyond what we could have done by ourselves. Each library has an individual identity and that's a complete bonus for us." For Beth Judy, Washington Architectural Foundation program manager, the School Libraries Project was a fine fit for the foundation. "This was a perfect project for us. Because we already do so much in the DC schools, it dovetails nicely with our Architecture in the Schools program."

Cathy Townsend Pine, fundraising chair of the School Libraries Project, wanted ARCHITECTUREDC readers to know that about \$80,000 is still needed to complete the five remaining schools this summer and that anyone who wants to support the final push should contact the Capitol Hill Community Foundation, www.capitolhillcommunityfoundation.org. "Having a unique design for each school makes teachers and students feel special, and makes all of us feel proud," she says. Or, as the "Lovin Our Library" YouTube clip puts it, "We love our library because it ROCKS."

PARTICIPATING SCHOOLS AND ARCHITECTURE FIRMS

The eight Capitol Hill schools participating in the School Libraries Project represent a broad ethnic and socio-economic cross-section of the DC public school system.

Stuart-Hobson Middle

Catholic University of America Design Collaborative (CUAdc)

Ludlow-Taylor Elementary

Meditch Murphey Architects

Payne Elementary

Lawlor Architects and Studio27 Architecture

Peabody Elementary

Studio27 Architecture and Jennifer Cahn

Maury Elementary

Victoria Kiechel Architect

Brent Elementary

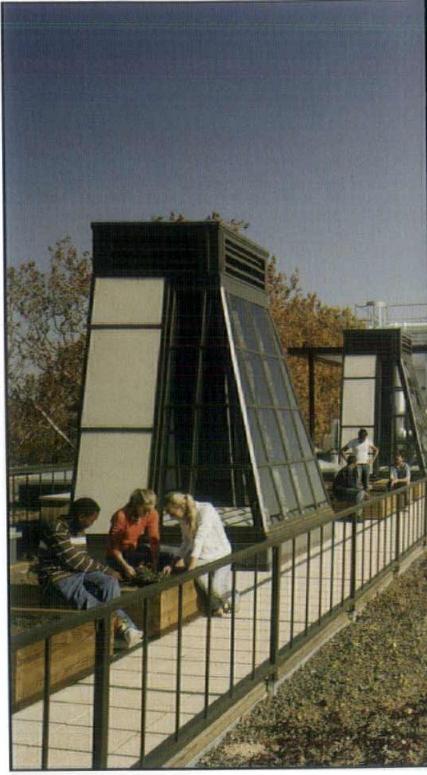
Lawlor Architects and Studio27 Architecture

Tyler Elementary

Yan Huo and Powe Jones Architects

Watkins Elementary

Bonstra Haresign Architects



Friends of the Environment:

Sidwell Middle School Sets New Standard

by G. Martin Moeller, Jr., Assoc. AIA

Strangers arriving at a Quaker household for the first time are likely to be greeted with warm smiles and a hearty "Welcome, Friends!" Such hospitality is a hallmark of Quakerism, founded in 17th-century England as an alternative to both the Anglican and Catholic churches, which were then embroiled in bitter conflict. Quakers seem to take their denomination's formal name—the Religious Society of Friends—quite seriously, and indeed the phrase is a succinct expression of the group's core values of communal responsibility and peaceful coexistence.

Regular Quaker religious gatherings, known simply as "meetings," reveal a great deal about their theology and social customs. Unlike most other Christian services, a meeting has no formal leader and is completely unscripted. Individuals rise to speak whenever they feel moved to do so and about any subject they wish. For much of the meeting, however, the congregation may remain seated in total silence.

The Sidwell Friends School, a Quaker-run educational institution in Northwest Washington, is in many ways emblematic of the denomination's culture. An academically rigorous and progressive school that has attracted the offspring of presidents and other influential leaders, Sidwell occupies a pristine but aesthetically modest campus. Like the participants in a Quaker meeting, the

school's buildings constitute a dignified but generally rather quiet assemblage.

There is a new building on the Sidwell campus, however, that has a lot to say, and people are taking notice. The Middle School, designed by the Philadelphia-based firm of **KieranTimberlake Associates**, began as a simple, straightforward project to provide more academic space for students in grades 5 through 8. The building ended up making national news, however, when it opened last fall as the first structure in the District of Columbia—and the first K-12 educational facility anywhere—to be awarded a LEED Platinum certification, the highest designation under the U.S. Green Building Council's Leadership in Energy and Environmental Design program. The Sidwell Middle School, in short, has set a new standard for environmentally responsible school buildings in the nation's capital and across the country.

Moving Toward Green

Sidwell's commitment to creating an exemplary green building emerged gradually. Several years ago, following a competitive selection process, the school had hired KieranTimberlake to develop a master plan for the Wisconsin Avenue campus. That plan identified



a new Middle School as a priority, and Sidwell soon launched another competitive review to select an architect for that specific project. At first, sustainability was not an especially important factor in the school's considerations.

Then one Sidwell trustee suggested that William A. McDonough, FAIA, a Charlottesville-based architect and a leader in the green movement, be invited to participate in the selection process. McDonough agreed to take part, and subsequently made a presentation to the board and administrators that "catalyzed their thinking about green design," according to Mike Saxenian, Sidwell's assistant head of school and chief financial officer. "A number of trustees immediately realized that green design principles were consistent with Quaker values, and therefore something we ought to pursue."

KieranTimberlake was also invited to submit a proposal for the Middle School. At the time, the firm was not generally regarded as a green-oriented practice *per se*, but the Sidwell board felt that principal **Stephen Kieran, FAIA**, "had a value set that was consistent with the school's, and an aptitude to do whatever we needed to do," said Saxenian. Kieran's presentation arguing for "an ethical aesthetic" greatly impressed the trustees, and his firm ultimately won the commission for the new building.

Full Green Ahead

While pleased about the selection of the architect and the decision to aim for high environmental standards, some board members still had reservations about the extra costs of constructing a fully green building—and the challenge of raising more money to pay for it. Those lingering concerns were largely erased, though, when a number of faculty members "stepped forward with great enthusiasm to talk about how they could use the green building as a teaching tool," Saxenian said. "We came to realize that the design could be

justified on academic as well as environmental grounds." Eventually, the full board "picked up the torch," and the commitment to go green was sealed.

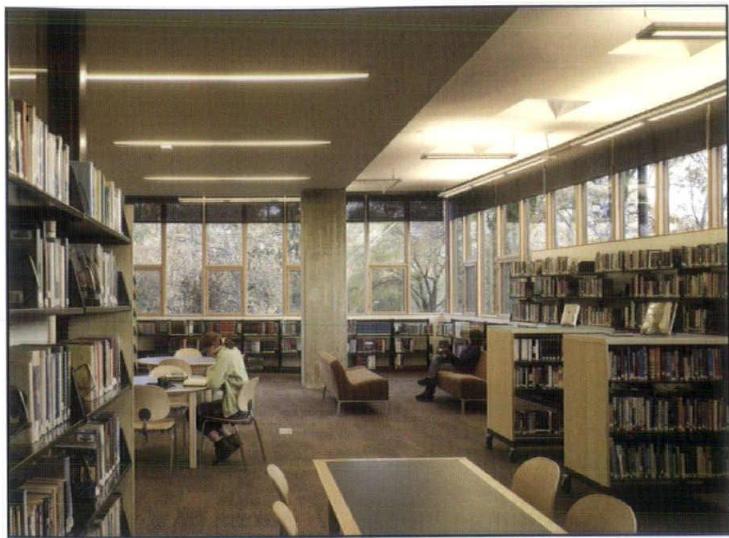
Quakers make decisions by the "sense of the meeting"—a system akin to, but not precisely the same as, consensus—and many architects might have become frustrated by the relatively slow deliberations of the Sidwell board. Fortunately, as a Philadelphian who had sent his own children to Quaker schools, Stephen Kieran was both familiar and comfortable with the Sidwell culture. He gives the school great credit for deciding to create a high-quality green building, and then sticking with that choice.

"The typical client is committed to sustainable design only as far as there's money in it," said Kieran. "Sidwell was different. As Quakers, they feel a certain obligation to take care of the world. This project probably wouldn't have happened otherwise."

Kieran estimates that the final cost of the project was about 15% higher than a traditional structure of the same size. Knowing that up front definitely led to a "gut check moment" on the part of the Sidwell board, said the architect. In the end, however, the school leadership seems unanimous in the belief that the results were more than worth the extra money and the fund raising efforts necessary to obtain it.

Sustainable Strategies

When asked about the Middle School's green credentials, both Kieran and Saxenian quickly launch into a litany of statistics. The numbers are impressive: the building uses 93% less water from municipal supplies and 60% less energy, for example, than a similarly sized non-green educational facility. Contrary to what one might expect, however, the building does not wear its sustainability as a badge—the green features are simply integral aspects of the architectural expression.



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The Middle School library, with north-facing windows in the background.

The first thing a visitor notices on approaching the Middle School from the main part of campus is a terraced courtyard, reminiscent of a natural amphitheater, stepping down toward the building entrance. The courtyard is actually a “constructed wetland”—a landscape designed especially to clean wastewater and recycle it for use in toilets and air conditioning equipment. It is a closed system, in which wastewater first enters a large treatment tank housed in a kiosk-like structure at one corner of the courtyard. It then flows into the wetland itself, where various plants, microorganisms, sand, and other natural elements slowly but effectively filter out any offending substances that remain. The filtered water is then ready to go back to work in the building.

Embracing the courtyard is a roughly U-shaped structure, with two distinct but overlapping wings. To the south is a rather plain brick box, which is what remains of the original building. The architects’ scheme entailed the removal of a metal mansard roof and substantial renovations of the interior, but the envelope of the existing structure was left largely intact (energy-saving, double-glazed windows had been installed not long before, and were deemed to be performing well enough to obviate the need for replacements).

The exterior of the addition, to the north, has a slightly rustic character, thanks to the prevalence of reclaimed wood (much of it supplied by a company aptly named A Reclaimed Lumber Company). Many of the visible exterior surfaces on the addition are of western red cedar that was recycled from wine casks. Those origins led to a bit of an inside joke, in fact—the bench near the entrance on the main level of the school is shaped like a section of one of those original barrels. Between the constructed wetland and the building itself is a deck, which is also made of reclaimed wood—in this case, greenheart salvaged from Baltimore Harbor. Even the window frames and doorframes of the new structure are of reclaimed material, specifically a Douglas fir that previously constituted a set of bleachers at another school. At the juncture between the existing structure and the addition, the brick and wood finishes overlap, gently uniting the two wings into a single composition.

The façades of the building are all treated differently in response to their varied orientations. The south-facing façade of the addition, of course, bears horizontal louvers that block direct sunlight in the summer, while allowing it to shine through in the

winter. In contrast, the west-facing wall of the addition is defined by vertical slats, which help to shield the interior from the afternoon sun. The northern façades have large, unprotected windows that let in diffuse light year-round.

The interior of the building is, at first glance, a rather typical modern school, but a number of green features stand out. The south-facing corridors in the new wing, for example, are lined with light shelves, above head level, which reflect natural light toward the ceiling. Also along these corridors are glimpses of solar chimneys, which use natural convection to vent hot air from the building in the summer (when needed, electronic fans provide supplemental ventilation via these vertical chambers). Flooring throughout the building is environmentally friendly linoleum—the main ingredient of which is natural linseed oil—and all classrooms include dimmable fluorescent lighting, which is used only to the extent necessary to “top off” natural daylight in those spaces. All of the major building systems, from elevators by Kone to air conditioning equipment by Trane, was specified with an eye toward sustainability.

Unlike most modern buildings, the Middle School is designed to encourage occupants and visitors to go up to the roof, which plays several important roles in the facility’s sustainability. The roof over the new wing is largely covered with vegetation that not only helps to insulate the structure below, but also collects and filters rainwater. Rather than being shunted off into storm sewers where it does no good, the filtered water is channeled directly to a “biology pond,” which nourishes a garden where students may grow herbs that are used in the school cafeteria. The roof above the original building, whose structure was insufficient to support soil and plants, instead serves as a platform for photovoltaic panels, which provide about 5% of the electricity used to power the Middle School.

Underneath the building and inaccessible to the typical visitor is an impressive array of mechanical equipment and pipes that support the water and energy management systems. The vast size of the basement is surprising at first, but Saxonian explains that it was designed to serve eventually as a central mechanical facility for the entire campus, allowing other buildings to be gradually converted to greener operations. For now, the space has a strange industrial beauty, with immaculate machinery humming and blinking as if communicating in some inscrutable technological language.

So far, the various high-tech systems and passive design strategies seem to be working well, though inevitably, there has been a learning curve for the school’s physical plant crew. “The building is run by a computer,” said Saxonian, “and we are still working out the codes.” On the whole, though, the school is quite happy with the building’s performance.

Beyond Ecology

The most compelling measure of the Sidwell Middle School’s success may not be its minimal impact on the natural environment, but rather its profound, positive impact on the Sidwell community. Saxonian, who says he is “not officially a Quaker” but feels a strong affinity for Quaker values, is exuberant in describing the project’s far-reaching benefits.

“We started out to do a green building, and ended up changing the entire culture of the school,” he said.

Saxonian cites the ways in which teachers have enthusiastically incorporated the building itself into the curriculum, using the wetland,

for example, to explore ecological processes. Meanwhile, various students have used aspects of the building as subject matter for special projects. In addition, the students themselves regularly monitor the building's operations in order to assess their efficacy and learn about underlying scientific and engineering principles. The students' strong interest in the school's design and performance was documented in a film called *Generation G*—for "Green"—aired in conjunction with the *Live Earth* program in July.

The impact of the project has not been limited to the students enrolled in the Middle School. The building also inspired Upper School students to form an organization called ECO, which has advocated enhanced recycling programs throughout the campus and inclusion of more organic food in the school's food services. Non-students are hopping on the bandwagon, too—one group of Sidwell parents recently started a movement to form a buying club for hybrid automobiles.

While most architects and many others would argue that good design can contribute substantially to people's quality of life, it is often difficult to quantify such claims. But Saxenian offers one especially compelling and clearly quantifiable fact that seems to sum up the value of Sidwell's new facility: "Since the new Middle School opened, the frequency of visits to the student counselor has dropped dramatically."

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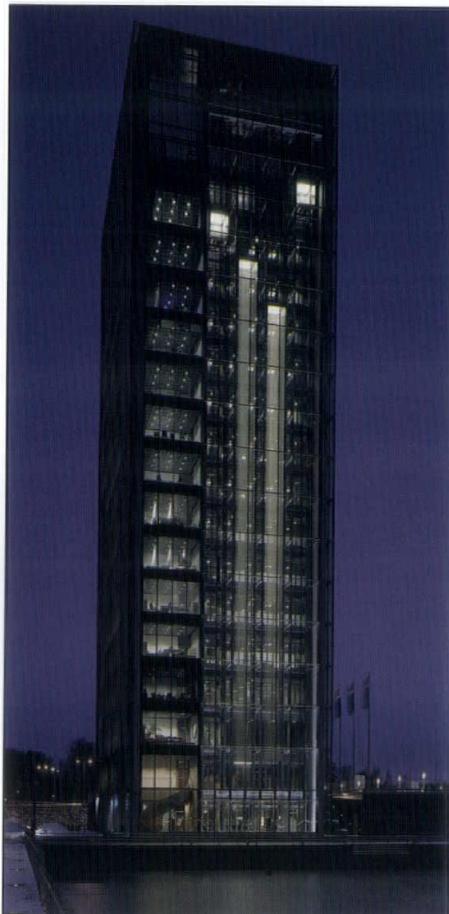
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Class Act

cox graae + spack architects Renovates and Expands
the Potomac School's Upper School Complex

by Ronald O'Rourke



The entry to the Upper School
as seen at dusk.



The Potomac School, an independent K-12 institution with about 900 students located in McLean, Virginia, recently turned to **cox grae + spack architects** (cg+s), a D.C.-based architectural firm, to renovate and expand the institution's Upper School facility, which serves students in grades 9 through 12. The project, which broke ground in 2005 and was completed in the fall of 2006, encompassed the complete renovation of the Upper School's existing 48,000-square-foot classroom building and the addition of two new buildings with a combined total of 60,000 square feet. **Joanna Schmickel, AIA**, was the principal in charge for cg+s.

Daniel Paradis, the head of the Upper School, said the project was prompted by the growing inadequacy of the existing classroom building, which was constructed in 1987.

"While [the existing building] served us well for the past twenty years, we found ourselves running out of classroom space, making do in smaller spaces that had less than ideal access to natural light," he said. "We had no space large enough for the entire division to come together and so had to cross [the] campus any time we wanted to gather for an assembly or Upper School meeting. In addition, the original building lacked flexible-use spaces that would accommodate all kinds of learning activities that our students and faculty might imagine. We also knew that the building wasn't particularly energy-efficient, and we hoped that we could make dramatic improvements in terms of heating, cooling, and lighting in a renovated structure."

The Potomac School's 87-acre campus, which includes forested areas, streams, and fields, strongly informed the school's sense of what the renovation and expansion needed to accomplish. "Potomac School moved to this campus in the 1950s. And when we moved from Northwest Washington out to this beautiful natural setting, we did so with a dedication to connecting our students to the green space around them," Paradis said. "In an important sense, we were thinking of this vision in the renovation and new construction."

When it came to selecting an architect, he noted, "We [were] fortunate to have a wonderful team of community members involved in the process, many of whom have worked extensively with architects in Washington and around the world. Thus we cast the net wide in trying to determine which firm would best partner with us on this project. But cg+s had designed our beautiful performing arts center a few years back. We loved the work they did for us on that project, and we just felt that they understood what mattered to us in design—simple, functional, and beautiful spaces that connect to the natural surroundings."

The overall mission given to cg+s, Schmickel said, was to design a state-of-the art facility for the Upper School that would extend teaching spaces from the classroom to the outdoors. The next step was to translate this overall objective into a more specific and detailed set of requirements and strategies for meeting them.

The architects "began the project with a conceptual program and a campus master plan prepared by Sasaki Associates," Schmickel said, referring to a Boston- and San Francisco-based architecture, planning, and design firm. "Our first task was to confirm and refine the program through a series of meetings with faculty, administrators, students, and parents. With the feedback we received in these meetings, cg+s prepared conceptual building plans, sections and elevations to present to the various groups so that they understood the relationship of spaces to one another and to the site."

Schmickel and her colleagues, Paradis said, "spent an inordinate amount of time listening to our concerns and helping to translate our programming needs and our holistic approach to education into the physical plans. They left no stone unturned in researching and following up on ideas about almost every aspect of the job. Building a high school requires all kinds of different expertise, from photo labs to science hoods to rehearsal spaces and dining facilities. cg+s kept bringing us new ideas and new technologies. In that aspect, they pushed us forward in ways I did not fully appreciate or expect."

Three specific objectives emerged for the project. "The first," Schmickel said, "was to expand the size of the Upper School, including new spaces for learning, gathering, and performing." The program included 28 classrooms for English, foreign language, history, and math classes, several lab spaces for biology, chemistry, and photography, new studio spaces for drawing, painting, ceramics, and sculpture, a black box theater, a college-styled tiered classroom, a new library, new administrative spaces, a dining space, a central gathering and social space called Crossroads, and a new quadrangle outside with tiered seating.



Jeffrey Sauers, Commercial Photographics

With its high ceilings, broad windows, and stone fireplace, the Crossroads gathering area brings to mind lounge spaces in rustic mountain resorts.

The second objective, Schmickel said, "was to create a stronger connection between the Upper School and the Intermediate, Middle, and Lower Schools, and to create a more attractive and formal entrance to the Upper School." The existing campus core, she said, "consists of original, 1950s-era, low-slung elementary school classroom wings forming small courtyards and interconnected by a simple, linear circulation spine. The existing Upper School building and an adjacent gymnasium were added to the campus as undistinguished 1980s buildings [that were] isolated by a loop road and tennis courts from the earlier Lower School and disconnected from its pedestrian circulation system."

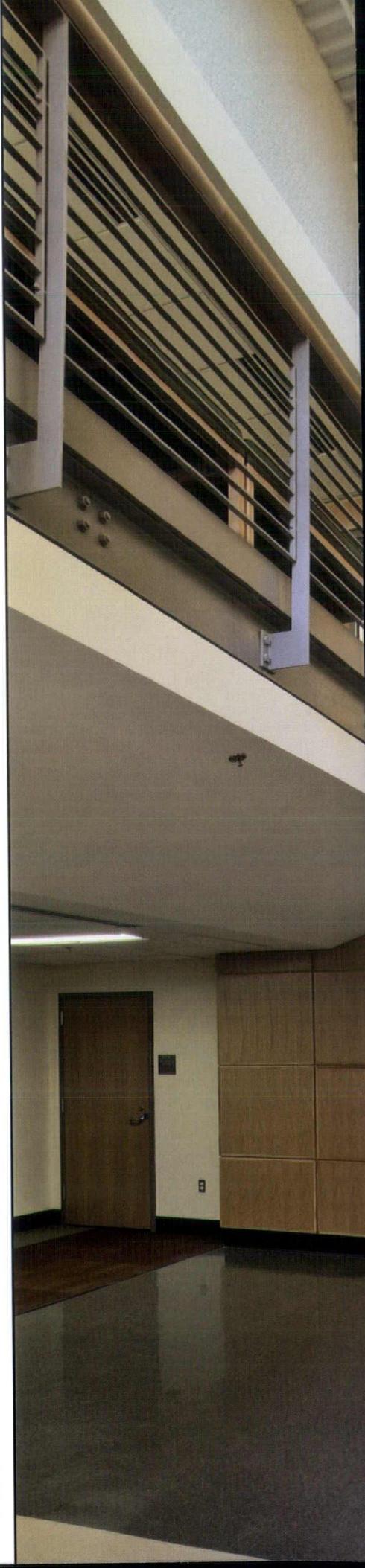
"The third [objective] was to create direct connections from the interior spaces to the exterior," Schmickel said. "Because a respect for and responsibility to the environment is integrated into the school's overall educational curriculum, a new, expanded Upper School was intended to directly focus on extending classroom learning outward to the natural world and to take visual advantage of the surrounding open green spaces. The new buildings needed to be more of a literal threshold to higher education, as the final stop on the school's linear 'Walk of Life' circulation linking kindergarten to 12th grade."

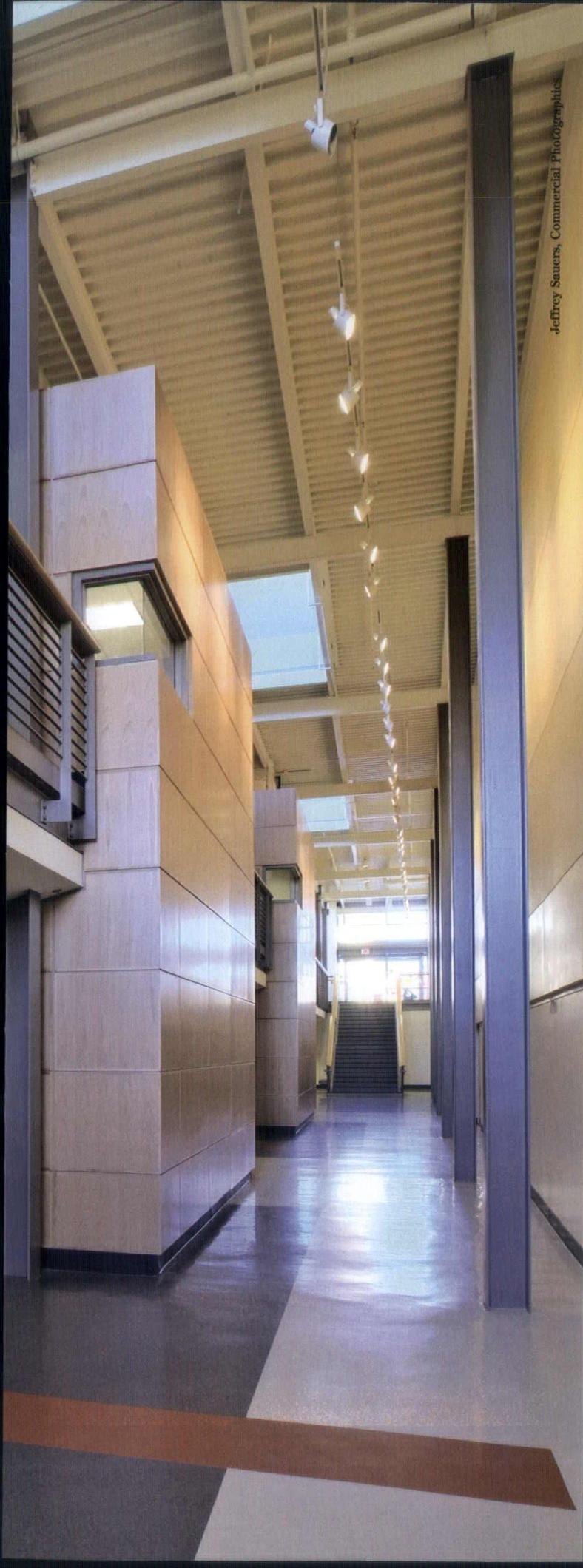
The design solution devised by cg+s included three buildings—a renovation of the existing classroom building, a new East Building of 26,000 square feet, and a new West Building, also known as the Tundra Building, of 34,000 square feet.

"To more directly connect the Upper School to the other buildings," Schmickel said, "the loop road was eliminated and the new buildings were located on the north side of the existing building to shorten the distance between the Intermediate School and the Upper School. A formal connection from the south entrance of the Intermediate School to the north entrance of the Upper School was established with a paved walk and an allée of trees. The walkway is an extension of an internal walkway that connects the Lower, Middle, and Intermediate Schools, and reinforces the [Walk of Life] progression in the students' academic life from the Lower School on the north end of the campus, to the Upper School at the south."

"The new Upper School," she continued, "incorporates the [existing classroom building and gymnasium] as background pieces within a group of new foreground wings placed at a right angle and connected by an elevated glass bridge. Besides acknowledging the strong relationship of the building to its counterpart outdoor green spaces, the new buildings allow a sequence of interior circulation spatial experiences that encourage student interaction." The two new buildings, she added, "are separated to frame a view from the more formal part of the Upper School Campus to the more natural wooded area at the south end of the campus."

"Because the project is comprised of three separate buildings on a sloped site, we found that three-dimensional computer models were very helpful in explaining the massing and organization of the buildings to the school," Schmickel said. "This





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process required several meetings and some adjustment to the Upper School buildings as originally shown in the campus master plan, but it ensured that all groups involved in the process had an understanding of the conceptual design."

"We knew from the outset that we wanted a space that kept us connected, and the concept of the Crossroads... just resonated with all of us," Paradis said. "The challenge for me was to think about how different elements would connect—what the flow would look and feel like. But cg+s helped us sort through how best to arrange and order various departments and programs so that there would be a natural flow to it all. And it works!"

"All classrooms have expansive views or open directly to the outdoors," Schmickel said. "The science classrooms all open to the south side of the buildings to provide an immediate connection to the forest and Pimmet Run, a stream that runs through the campus. A green house, an outdoor 'classroom,' and a green roof above the biology classrooms supplement the indoor labs."

"The dining room and new main entry employed the use of glulam [glue-laminated wood] beams in response to the school's desire to create a warm atmosphere," Schmickel added. "To bring the outside in, stone wraps from the outside to the inside of certain elements, large expanses of [glass] curtainwall allow grand views into the landscape, and wood panels are used in many areas to reinforce warmth and the use of natural materials." The Crossroads space at the center of the project became a 40-foot-high, balconied assembly space with a stone fireplace and lots of glass.

Green (i.e., sustainable) design features of the project include the 4,500-square-foot green roof on top of the biology classrooms (which will be used to support lessons in plant life and sustainability), the use of glulam (rather than solid wood) beams and panels, and sun-control devices on all south, east, and west facades.

"Although this project was not registered with [the U.S. Green Building Council] for LEED [Leadership in Energy and Environmental Design] certification, we worked with the school to provide energy-efficient and environmentally friendly buildings," Schmickel said. "A new Lower School [facility] is currently in design, and for that project we will register for LEED certification."

Coming up with a good design is one thing; building it on schedule and within cost is another, particularly given all the other

construction under way in the D.C. metro area. "The Upper School project schedule was aggressive, and it was imperative that the team of client, architect, project manager, and contractor have good communication and decision-making processes in place in order to keep the project on schedule," Schmickel said. "The Upper School finished on time and on budget due in large part to the relationship between team members."

The project as completed has been well received. "From almost any angle in our new buildings, you connect with the outdoors," Paradis said. "The natural light in these new buildings is just fantastic, and you really sense the beautiful landscape around us from each and every vantage point. And we love the size and scale of our new classrooms.... We now have an abundance of beautiful and functional teaching and learning spaces, and we have come to understand that our physical space can actually enhance our teaching and learning."

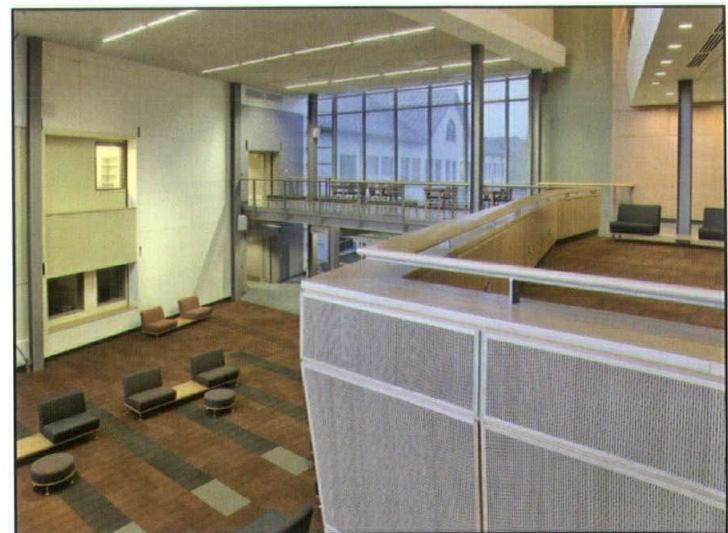
"There has been great buzz about the new building in the Washington independent school world this year, and we have had a steady stream of visitors coming through," he added. "The great thing about the building is that it not only is beautiful but [that] each distinct design feature has a functional purpose that speaks to our core educational philosophy—learning best by learning together, learning happens everywhere, [and] connectivity as the 'it' that allows students to thrive. Thus, as we show people around the new building, we speak about who we are as a learning community, and this has of course generated great excitement both within our community and in the larger independent school world."

Although the project was completed last year, Paradis said, "I feel as though we are still discovering new ways in which the building will serve us well for many years to come. I love just walking through the halls, seeing students and teachers connecting in the Crossroads or settled on a bench in one of the many study areas. We built in a lot of small nooks so that students could find spaces that work for them over the course of the day. I love the green space all around us. I feel much more connected to it as I go about my day, and for me, that's a real gift." ■



Jeffrey Sauer, Commercial Photographics

A view from inside the elevated glass bridge that connects two wings of the Upper School.



A view from the balcony overlooking the Crossroads area.

Jeffrey Sauer, Commercial Photographics

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What D.C. Schools Were Meant to Be:

Adolf Cluss and Educational Theory

by Dr. Cynthia R. Field

In his youth, the German-born architect Adolf Cluss (1825-1905) committed himself to the improvement of civic society. From his earliest days in Mainz striving to advance the Communist ideals of the little group around Karl Marx and Friedrich Engels, he concerned himself especially with the education of the workers. Although he continued to report to Marx for a decade after immigrating to the United States in 1848 and contributed frequently to many leftist publications, his social ideology was increasingly expressed primarily through his architectural career. In 1875, almost two decades after Cluss had ceased to work with the Communist League, he still believed in "a destiny which is determined by the progressive spirit of the age, and which cannot be retarded for any length of time; it involves the interests of all, both high and low." He continued, "It ought to be appreciated that the luxurious life of the higher classes depends upon the strength and activity of the children of the industrious classes as much as upon the toil of the farm-hand." His commitment to designing high-quality schools in his adopted city of Washington, D.C. stood on this belief.

Public Buildings and Education

Cluss was the architect of many school buildings, including public schools for the District of Columbia, schools for "colored" children before the systems were merged, private schools, and colleges. We know of 11 schools by Cluss and have some information suggesting that he was responsible for a 12th.

When Cluss arrived in Washington, the city was about to engage in a flurry of school building as part of its campaign to improve public education. The Wallach School (7th & D Streets, SE), completed in 1864 [demolished in 1950], was to be the first of the new secondary schools. Cluss went after this commission actively. In the fall of 1862, only two weeks after a committee made up of the Board of Trustees of the Public Schools and the Board of Aldermen first met under the aegis of the mayor, Cluss had a plan for a school before them. The committee decided to consider the Cluss plan as well as that of a "Model School-House" in Boston (the Bowditch school), and called for detailed specifications for each proposal. On November 10, Cluss presented his plan and specifications;

the specifications of the Boston school had not been received. A week later, Cluss and his partner Joseph Kammerhueber had the commission.

Contemporary theories about school design in the United States were well documented and readily available at the time. Cluss's newly established firm had only to consult the many English-language publications on the subject—most prepared under the aegis of the prolific educational reformer Henry Barnard—to become



Below Left: At the dedication ceremony for the Franklin School, on October 2, 1869, the official who spoke for the building committee said, "let us rear in each school district of our city such educational structures as, while they shall furnish room and shelter for our children, shall also furnish lessons of beauty and truth in nature and art."

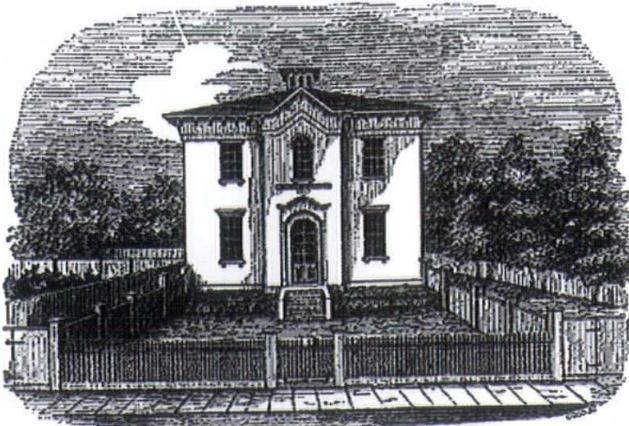
Below right: View of the Sumner School.



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One of Barnard's model school designs.

quite knowledgeable about the latest thinking about school architecture. Barnard was the great disseminator of plans for model schoolhouses. His book, *School Architecture; or Contributions to the Improvement of School-Houses in the United States*, was published in multiple forms between 1841 and 1848, each time with more information. These model buildings were reflections of the larger interest that Barnard and others such as Horace Mann had in establishing a progressive universal education program in the United States. Cluss was bound to be interested in a movement that combined education, reform, and architecture.

Cluss and Barnard

The arrangement of the typical Cluss school demonstrates the he was well aware of Barnard's theories and specific design models. The ideal school building, solidly built and exhibiting good workmanship, was to exhibit good proportion and be designed in a style that would inspire children and the community. Each school would be large enough to provide for separate entries and interior accommodations for boys and girls. Each schoolroom would be well ventilated and spacious enough to provide 150 cubic feet of fresh air to each student. Abundant light was required, provided that windows were on two sides only of each schoolroom and well off the level of the floor to prevent drafts and noise. Ventilation was of prime importance, as was the provision of an even distribution of warmed air in winter. Each student was to have a well designed desk and chair while the teacher was to be placed on a platform at the head of the class with an office nearby for recitation or quiet conference.

The large size of Cluss's model school successfully addressed the problem identified by D.C. schools Superintendent Wilson as a fragmentation of education. Wilson stated that at the time each classroom constituted its own school with a single teacher and idiosyncratic methods. "For the first time ten schools of different grades were brought together in one building, the teachers were in daily intercourse and became better acquainted with each other's work."

During the period in which he was designing schools, Cluss very likely met Barnard, who was in Washington from 1867 to 1870 heading the newly established federal Department of Education. Barnard lectured frequently at a time when Cluss was attending and recording many public events for his communist correspondents. During that time, Barnard made all his research on schools in the United States and abroad freely available in another of his many publications, *Report on School Architecture and Plans for Graded Schools by the Commissioner of Education*. Further aspects of the model school features adopted by Cluss are found in this volume.

In 1870, the year that Cluss was appointed chief of the Bureau of Buildings for the District of Columbia, he also became the architect for the design and renovation of four schools for the Board of Trustees for Colored Schools for the District of Columbia. He designed and built the Sumner School (1871-72) and the Lincoln School (also 1871-72), and added substantially to the O Street or Cook School and made additions of an unknown nature to the Stevens School. When the Board of Trustees for the Colored Schools was, for the first time, able to embark on a building program, their choice of architect was obvious as Cluss had already become architect for the District of Columbia Public Schools, and his first school building had already opened to general acclaim. His work on the "colored" schools was equally impressive, and the board declared that "The Sumner Building, in its elevated and accessible location, architectural beauty, excellence of material and workmanship, utility of space, and general fitness to school purposes, stands among the first in Washington."

The Cluss School

The aspects of the first Cluss-designed school (Wallach) that seemed to endear it to the public school board were consistent with the reformer ideal presented by Barnard: its arrangements for hygiene and the supply of fresh air and its accommodation of educational needs with thoughtfully designed classrooms and assembly spaces. The Cluss designs, moreover, combined operating efficiency with distinctive architectural variation of material, color, and detail.

To the board, the internal symmetry of the plan was an important contributor to the school's "pleasing external appearance." Consistent with German and American theories of school design, there was an expectation that this "pleasing external form of the building" would have a favorable influence on the impressionable young students. The symmetrical arrangement of the rooms, it was believed, also contributed to the even distribution of light and air, both fresh and heated. In further controlling the light distribution, Cluss arranged the seating so that the windows were to the side and back of the pupils. In no case would the students have to face into the glare from the windows. This

particular strategy of providing natural light from the students' left side for reading was a characteristic of Barnard's model schools.

The Wallach school was considered a beautiful adornment to the city. In his address at the dedication, Mayor Richard Wallach called the school a "symmetrical and beautiful structure" that ranked among the most notable buildings in the capital "in external appearance and architectural beauty and proportions." From these lines, we understand that symmetry and proportion were characteristics of beauty in the mayor's eyes. These he identified as clearly apparent to all and abundantly provided by Cluss and Kammerhueber. It was the intention of the school board to attain beauty as a means of influencing young minds. In 1865, as they embarked upon the construction of the Cluss schools, the trustees saw the Wallach building type itself as an educator, one that achieved its aims through its architectural merits.

"Nor would we do all this to gratify the physical sense alone. There is a moral effect.... We cannot lay too much stress upon the importance of making the surroundings of childhood such as are calculated to develop all the nobler faculties and emotions of our nature.... The school-house, for each pupil that goes out from it, sends forth its beam of light, illuminating and gladdening all, or throws its dark and gloomy shadow far down along the pathway of life..."

Cluss School Buildings Were Successful

The aspects of these buildings that made them successful in the eyes of contemporary commentators were primarily their symmetry and proportions. The colorful and sculptural decorative elements were secondary considerations contributing to the beauty of the buildings. Finally, the accommodations to function—the educational program and the technical needs of fresh air, heating, and natural daylight—contributed to the sense of quality.

The Board of Trustees expressed the idea that "come-liness and beauty" in a building were the result of the architect's good taste and skill in execution. They praised Cluss for delivering these qualities of design without greatly exceeding cost expectations. These qualities, in turn, were the epitome of modernity for the school board. The design of the Jefferson school was considered "an expression of the dominant sentiments of our time." This expression of contemporary values was a constant in Cluss's career, visible in both technical and aesthetic aspects of his work, befitting a man trained in the polytechnical European tradition.

The school system's Building Committee saw the newly completed structure as the equal in quality and public pride of the major federal government buildings in Washington. For them it fulfilled an obligation that the children of the capital city should be educated in buildings as "beautiful and attractive" as those representing the nation. 



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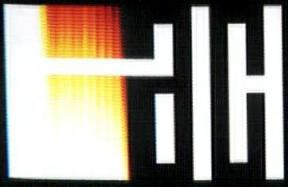
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Through a Glass More Clearly

Hartman-Cox's Luce and Lunder Centers Help Visitors Learn More About Art

by Ronald O'Rourke

Visitors who make it to the third floor of the Smithsonian Institution's Donald W. Reynolds Center for American Art and Portraiture will encounter two special facilities designed to help them learn more about the museum's collections—the Luce Foundation Center for American Art and the Lunder Conservation Center. The two facilities, which cost about \$10 million each, were designed by the D.C.-based architecture firm **Hartman-Cox Architects** as part of its work in directing the comprehensive \$283 million renovation and restoration of the Reynolds Center, which was completed in 2006. **Mary Kay Lanzillotta, AIA**, was Hartman-Cox's principal in charge for the entire Reynolds Center project, including the Luce and Lunder Centers.

The Reynolds Center, which comprises the Smithsonian American Art Museum and the National Portrait Gallery, is housed in the historic Patent Office Building, located between 7th, 9th, F, and G Streets, NW. The structure was built between 1836 and 1868 under the direction of various architects, including Robert Mills. Following a fire in 1877 that seriously damaged the building's north and west wings, the building underwent a major interior reconstruction under the direction of the architectural firm of Adolf Cluss and Paul Schulze. The new (2006) edition of the *AIA Guide to the Architecture of Washington, D.C.*, notes that the reconstruction was "executed in a style that E. J. Applewhite [author of *Washington Itself*] called 'Victorian Psychedelic,'" producing "fantastically ornate rooms [that] contrast dramatically with the building's severe exterior."

The building's third floor includes two of D.C.'s most spectacular historic interior spaces—the Great Hall in the south wing, and the tiered hall in the west wing that now houses the Luce Foundation Center. A glass canopy for the building designed by the noted British architect Lord Norman Foster and currently under construction will convert the building's central courtyard into a third spectacular interior space.

The Two Centers In Brief

The Luce Foundation Center is a 20,400-square-foot visible-storage facility that displays between 3,300 and 3,500 items from the Smithsonian American Art Museum's permanent collection of about





Bryan Becker Photography

Left: The multi-level gallery of the Luce Foundation Center.

41,000 artworks. The center's bottom level displays sculptures, while its two upper levels display paintings, sculptures, folk art, and craft objects in 57 densely packed, double-sided display cases. In between the display cases are computer kiosks that the public can use to learn more about the items on view. The facility was made possible by a gift from the Henry Luce Foundation, and is the fourth visible-storage facility to carry the Luce family name (the other three are in museums in New York).

The aim of the Luce Center is to "give visitors visual access to thousands of objects that are normally stored offsite," said Claire Larkin, special projects director at the Smithsonian American Art Museum, in an email. Larkin oversaw the design and implementation of the Luce and Lunder Centers, which spanned a little more than five years. The Smithsonian, she said, wanted the Luce Center "to be a place where visitors would be charmed and delighted, rather than confused or overwhelmed, by encountering 3,300 art objects densely displayed in one place."

The adjacent Lunder Conservation Center is a 10,200-square-foot, two-level facility that includes five glass-fronted laboratories and studios where visitors can watch museum conservators restore and repair works of art, as well as some additional backroom spaces that are not on view. The facility's lower level includes a frames conservation studio, a paper conservation lab, an objects conservation lab, and a paintings conservation lab (where paintings are stabilized before undergoing any further treatment). The facility's upper level includes the fifth visible space—a sky-lit paintings conservation studio where art restorers prepare paintings for exhibition by removing surface grime or varnishes and by inpainting (filling in) missing parts. Computer kiosks in front of each lab or studio present videos and other information, permitting the public to learn more about what they are seeing even when no conservator is present.

The Lunder Center's staff includes nine conservators, two technicians, and one public programs coordinator. The center is named for the Lunder Foundation, which provided a \$4 million challenge grant that attracted \$6 million in matching funds from 65 private contributors.

The goal for the Lunder Center, Larkin said, is "to be a place where visitors would feel privileged to be able to go behind the scenes to see conservators at work. We also wanted visitors to understand how important art conservation is to the preservation of our country's cultural heritage, and instill a sense of respect for the work the conservators are doing. We wanted visitors to understand that it takes a lot of training and very specialized equipment to do this kind of work."

The Lunder Conservation Center is unique, Larkin said. "It's the first fine art conservation facility that has made all of the functions of the labs visible to the visiting public."

Research and Design

To better understand potential design requirements for the Luce Center, Larkin and Hartman-Cox staff visited two of the three Luce visible-storage centers in New York—the Henry R. Luce Center for the Study of American Art at the Metropolitan Museum of Art, which opened in 1988, and the Henry Luce III Center for the Study of American Culture at the New-York Historical Society, which opened in 2000. (The third New York facility is the Luce Center for American Art: The Visible Storage/Study Center, at the Brooklyn Museum, which opened in 2005.) They also visited the conservation



The visible workstations of the Lunder Conservation Center.

facilities at the Metropolitan, and consulted with the conservators who would be working at the Lunder Center in order to assess their needs.

The design of each Luce center, Lanzillotta said, "is specific to the buildings and the collections. What's wonderful about our center is that the presentation of the collections here is reminiscent of the [building's] presentation of patent models in the 19th century."

The Smithsonian facility posed some specific design challenges. "In the Luce Center, the mezzanines are two-inch-thick slate on cast iron beams," Lanzillotta said. "The individual [display] cases vary and are quite heavy, so we had to reinforce the floor to accept the case loads. The coordination with the casework manufacturer was also very challenging as the infrastructure—lights, fire alarm devices, smoke detectors—were installed in advance of the cases but we needed to make sure the lights and other devices were appropriately placed so that they would be in the correct position for the cases."

The Lunder Center, Lanzillotta said, is "a new construction in an existing envelope. By this I mean that the exterior walls of the building, the column grid and detailing and skylights were all existing [features]. Within this envelope, the individual labs were defined. Where possible, we retained the detailing of the existing fabric such as the plaster detailing of the column capitals on the fourth floor. Where some of the elements were damaged or missing, we repaired or replaced the components."

"While floor loading was not as big a challenge for the Lunder Center," Lanzillotta said, "threading the mechanical, plumbing and electrical systems through the structure was equally challenging. Not surprisingly, the labs have very specialized equipment, [ranging] from the type of water they use, to the photo-processing area, to the X-ray room, with its lead-lined walls and floors, to the varnishing room, with its intense [air] filtration system. Each lab also has a special exhaust system, colloquially identified as 'elephant trunks,' to locally remove chemical fumes."

"The inpainting area seemed appropriate [to locate] under the laylights," Lanzillotta said, using a term meaning a secondary layer of glass under a skylight. The laylights, she explained, are part of the 1878-85 reconstruction designed by Cluss and Schulze. "The laylights diffuse and soften the natural daylight," she said, and "many of the [museum's] paintings were intended to be seen in natural light."

Lanzillotta said that Larkin "was clear in her intent and was great at making decisions. Claire was also good at building consensus between all of the museum players. As with any project in an existing building, the construction phase was challenging. Whenever we approached Claire with these [challenges], she took an active role in helping to find solutions."

Larkin said the design process for the Luce and Lunder Centers "was very collaborative. Mary Kay and her colleagues [at Hartman-Cox] listened carefully to what we wanted and what was



Bryan Becker Photography

The Painting Conservation Studio within the Lunder Center.

needed, and went to great lengths to make sure the program for each project was fulfilled. . . They helped tremendously with the research of the big things like the museum cases for the Luce Foundation Center, and the equipment and millwork for the Lunder labs. They were very detail-oriented but never forgot the big picture." The staff at Hartman-Cox, she said, "were thoughtful in the very best of ways, carefully balancing aesthetics with the realities of bringing new uses to an antique building."

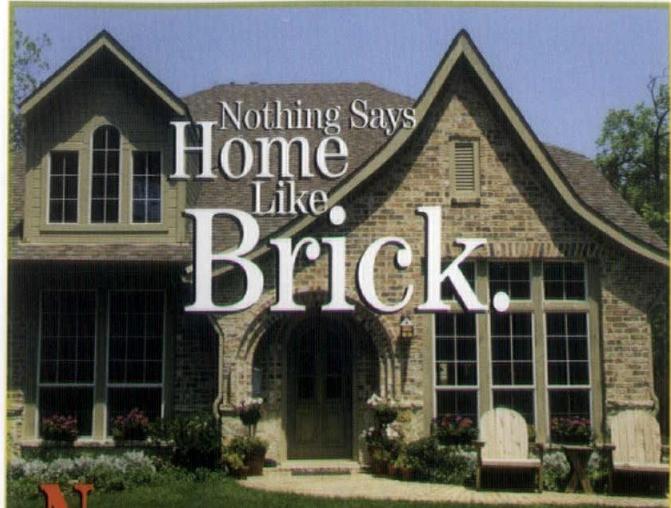
Public Use

Public reaction to the Luce and Lunder Centers has been positive. "We know from observation, exit interviews, comments left by visitors on the interactive kiosks in the [Luce Foundation] Center, and from surveys that have been conducted by the staff, that visitors are very excited about the center," Larkin said. "They love having an opportunity to see and learn about thousands of artworks that would otherwise be off view for lack of gallery space, and they find the restored hall that the Luce Foundation Center occupies very beautiful. It's definitely a special place to visit—some have referred to it as a 'museum within a museum.'"

At the Lunder Center, Larkin said, "The interpretive elements and public programs that are offered in the visitor areas have been successful in explaining what fine art conservation is and why it's important." Visitors, she said, are not only learning about what is involved in art conservation, but are also attaining "a sense for how passionate the conservators are about the entire field."

"Kids cannot get enough of the kiosks," reported Lindsay Borst, an assistant at the Luce Center. "Almost every day, I see them using the computers, and then going to a case to find the work, and then going back to the computers to find something new. Their parents have commented how this interactive experience is great for their children and creates a memorable experience. The computers even fascinate our adult visitors. When I give tours of the Luce Center, adults rave about the kiosks and their capabilities and say they will access the website from home."

Georgina Bath, a coordinator at the Luce Center, recalled a craft artist who visited the Luce Center and "left a comment on one of the kiosks [indicating] that he was very excited to see his work on display in the Luce Center—and that he brought his grandchildren to see it."



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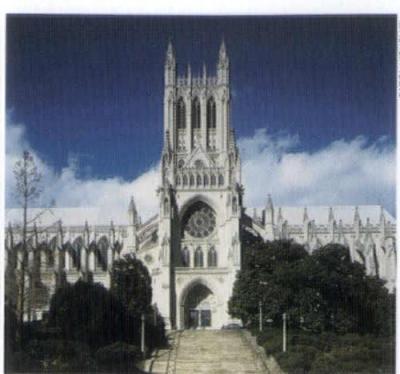
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Visitors on several occasions have commented on "how appreciative they are that [the Lunder Center conservators] allow the visiting public to look in on their daily tasks," Borst said. "Many are also impressed that our frames conservator comes out of the lab to talk to visitors in more detail and even uses frames in the Luce Center to illustrate his discussion. I can tell by the looks on the visitors' faces that they are delighted to get such personal attention."

Scavenger hunts organized by the Luce Center have proven to be a popular activity for the public. "We've had a large number of wonderful comments from families who do the scavenger hunt in the Luce Center," said Bath. "They think it's a great way to get the kids engaged with the art, and often compare the Luce Center favorably to other areas in the museum with respect to keeping the children entertained. We've also had many adults do the scavenger hunts and tell us that they discovered wonderful things that they would not otherwise have noticed."

Sketchbook programs are another popular activity. "[A visitor named] Deborah was one of our sketching regulars," Borst said. "She was in Washington from New Zealand for about six months while her husband was on sabbatical. She came to nearly every Create Your Own Sketchbook [program] while she was here, and I would often see her in the museum on other days. On her last day at sketching, she asked to take a picture of the entire group so she would have something to remember us by."

"I think my favorite thing about working at the desk, however, is when you've explained the Luce Center to a visitor and they go off exploring only to come back to the desk and tell you about their favorite things," Borst said. "Or even visitors who have been here before but keep coming back and see things they've never noticed on their previous visits. I specifically remember one lady who found a quote about free speech on one of our 20th-century sculptures. She came to the desk and read the quote to me and we had a conversation about how art has the ability to transcend its specific time and place and be appropriate to later times and situations."

"People often walk hesitantly up the stairs from the café to the third floor mezzanine level of the Luce Center, then ask the staff at the desk if they are allowed to be there," Bath said. "Once we tell them yes, they are very excited about the center and the fact that we are open to the public."

"As we are all the way up on the third floor of the museum," she said, "I've heard many people comment that if they had known we were up there with all this art, they would have started from the top!"

"We are so excited to see the visitors back in the building and appreciating the centers," Lanzillotta said. "Whether it's seeing a group of school children researching on the computer and exploring the [display cabinet] drawers—which are really cool!—we enjoy having them experience and appreciate the collections which had previously been off limits. Also, we really enjoy seeing the visitors chatting with the conservators about their work. This conversation brings to life the important process of preserving the collections for the next generations."

An Example to Follow

The Luce Foundation Center is helping to inspire museums elsewhere to establish their own visible-storage facilities.

"I have received visits and met with representatives from the Johnson Museum of Art at Cornell University, who are planning a

visible-storage center for their Asian Collection; the Tennessee State Museum, who are planning visible storage and some visible conservation for a large percentage of their historical collections; and the Tate Museums [in London], who are putting together a proposal for building a public facility that will highlight visible storage and visible conservation for their art collections," Larkin said. "All have been very impressed by both the Luce Foundation Center and Lunder Conservation Center."

This past April, Larkin traveled to Paris to participate in an international conference on the topic that included representatives from several major European art museums.

"All of the presenters had positive things to say about visible storage," she said. "In general, museums have found that visitors are excited about being able to see thousands of objects that would otherwise be hidden away in offsite storage. It was gratifying to hear that visible storage and visible conservation are concepts being embraced by the museum community around the globe, and know that our projects helped lead the way."

19th Century Meets 21st

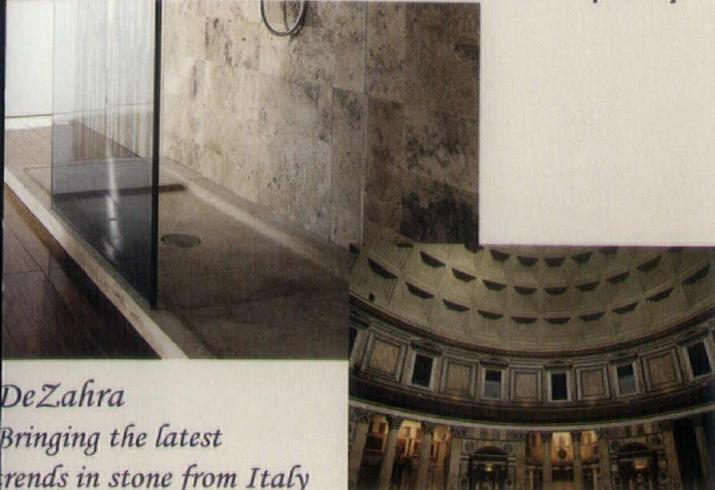
"I loved the way the Hartman-Cox team respected the historic aspects of the building but didn't try to turn the project into a recreation of the original building," Larkin said. "I think they did a terrific job referencing the past while giving us a 21st-century building project with some really sleek detailing." Larkin says she particularly appreciates "the play between the 19th-century architectural details that have been restored in both centers and the new architectural detailing that was introduced as part of the new functions of the spaces."

"The Lunder Conservation Center staff love their new labs," she added. "It's not often you get to build a conservation center from scratch with all-new equipment, millwork, lighting, etc. The labs are at once beautiful and functional, which makes the staff happy. It took a while for the conservators to get accustomed to being in the public eye, and there are still days when the public aspect can be distracting, but overall they are proud to have a spotlight shone on their important work."



The multi-level gallery of the Luce Foundation Center.

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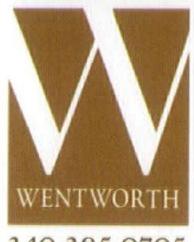
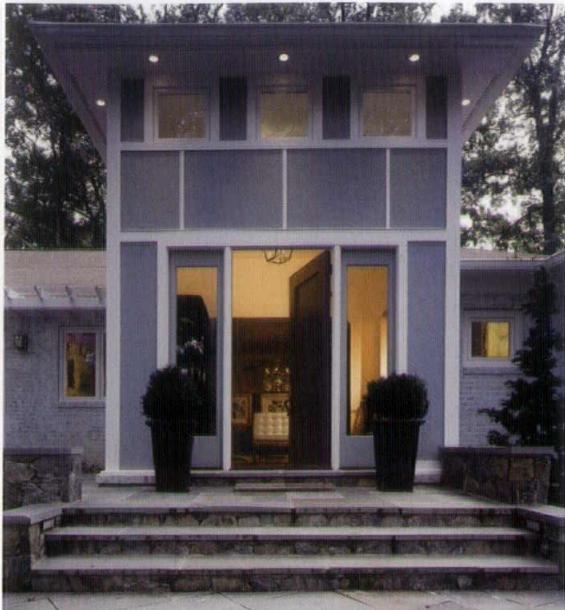
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Beauty and Brains:

Thoughtful Design Brings Beauty to the Fore and Teaches the Ways of Aveda

by L. Catherine Hader

Light and enlightening, airy and smart, the Aveda Institute expresses the company's leading position not only in the arts of hair, makeup, skincare, and spa services but also as a steward of the environment. Their mission sets the stage for every role they play, be it manufacturer or purveyor of beauty products or service provider. Stated front and center on Aveda's website: "Our mission at Aveda is to care for the world we live in, from the products we make to the ways in which we give back to society. At Aveda, we strive to set an example for environmental leadership and responsibility—not just in the world of beauty, but around the world."

Aveda's world recently grew to include Washington, D.C., and the company's new institute here is one of 40 throughout the United States, Australia, Canada, England, and Germany. At the institutes, students learn hair care, skincare, makeup and total body wellness through hundreds of hours of classroom instruction and hands-on experience. In Washington, the institute's offerings include cosmetology (1,500 hours of training) and esthiology, or skin care (600 hours). Within these broad areas of study, students learn the basics one would expect—hair cutting, coloring, and styling; nail care; and makeup—but they also learn the science behind them, such as chemistry, physiology, anatomy, and business. And naturally (pun intended), they learn Aveda's plant-based product line and the Aveda easy-on-the-environment way.

In contemplating their new institute, the Aveda team extended their environmental commitment to design and construction. They enlisted the expertise of **Envision Design**, whose philosophy is strikingly similar to their own: "As designers of the built environment, we take seriously our responsibility to minimize the effect of our projects on the global environment." The design personnel of Envision Design are all LEED Accredited Professionals, and the firm's work has been recognized with numerous awards for sustainability and good design.

Acknowledging Aveda's environmental advocacy, Envision's project manager, **Ann Ardery, AIA, LEED AP**, says, "We knew from day one [sustainability] is something they are very committed to, so we were happy to get on board." Aveda was "one of the most committed we have come across," adds Envision Design principal and founder **Kendall Wilson, AIA, LEED AP**.

With Envision Design on board, a two-year process of study, design and construction began. Aveda already had chosen its slice of the giant Gallery Place retail, office, and residential development prior to Envision's arrival. The narrow, deep space offered proximity to Metro and high visibility in this newly vibrant city center, but little else. The starting point for the design team was a cold, dark shell lacking even basic electrical and HVAC systems.

Within the shell, "Aveda wanted the space to be very open and to maximize daylighting," says Ardery. Another of Aveda's



goals was a level of sustainable design higher than in any of their previously constructed spaces.

More specific to their purpose, however, is the institute's primary objective, which is to educate and train students to deliver excellence in Aveda services, products, and vision. Envision's charge, therefore, was to transform cold-and-dark to a welcoming training/salon services/retail center.

Many parts constituted the whole of the solution to these challenges.

Part of the solution lay in the expansive windows that front the 7th Street, NW façade and flood the nearest spaces with sunlight. To maximize the impact of the daylighting, the designers defined a central circulation spine that runs the length of the space from the windowed wall to the far interior end. Even from this farthest point, one can see daylight and a view.

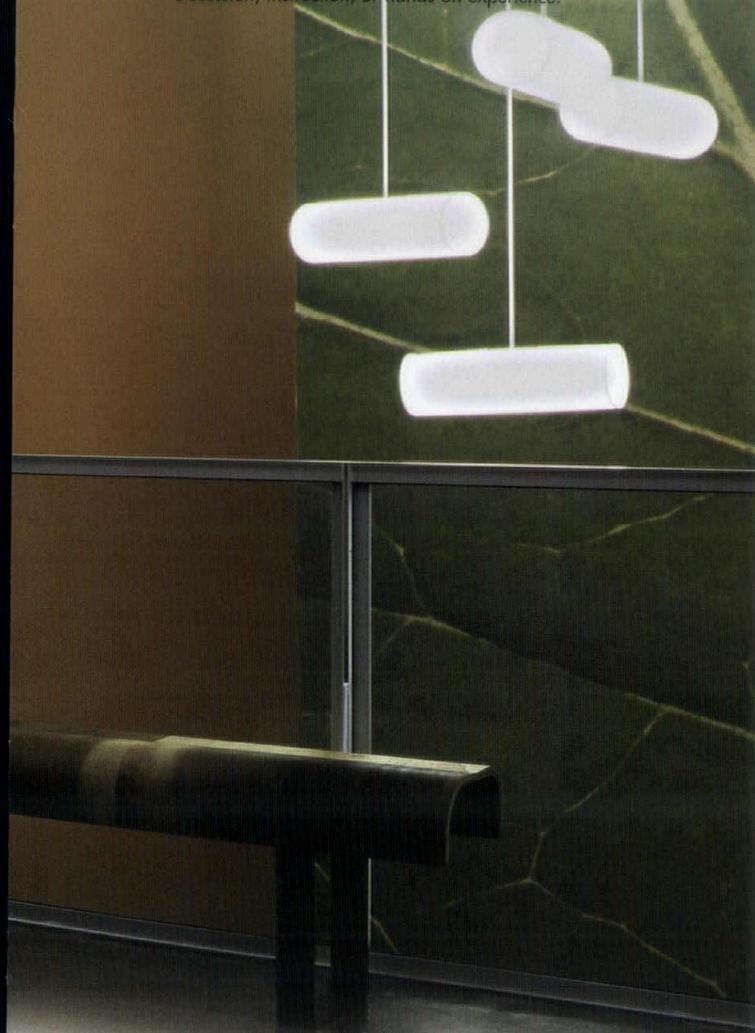
An open floor plan, high ceilings, and judicious use of interior glass walls help to convey daylight between spaces.

The absence of existing utilities proved a plus, as it allowed the selection and implementation of energy-efficient lighting and HVAC systems. Over 90% of the appliances and equipment are



Photo by Envision

The Aveda Institute's classrooms are easily reconfigured for discussion, instruction, or hands-on experience.



Energy Star Rated, part of the bundle of energy- and resource-saving measures implemented.

The institute was Aveda's first project to seek LEED certification. Registered under the LEED for Commercial Interiors (CI) Rating System, it earned a LEED-CI Silver rating, with three innovation credits along the way: (1) exemplary performance for regionally manufactured materials, (2) exemplary performance for rapidly renewable materials, and (3) green housekeeping, i.e., the use of environmentally preferable cleaning products, equipment, and practices.

Materials beyond those identified for innovation credits contributed substantially to the LEED-CI Silver rating. All of the new wood doors and veneers are certified by the Forest Stewardship Council and all wood flooring is locally reclaimed. Adhesives, sealants, paints, coatings, carpet, and millwork panel material are rated for low emissions. All office furniture is GREENGUARD Certified. Styling stations are mobile; power is supplied from overhead



Photo by Eric Laignel

Aveda offers an array of its plant-based products in the retail area.

through coiled extension cords allowing reconfiguration during special events.

Materials choices also were influenced by the Aveda products in use in the facility—hair dyes, for example, that have the potential to stain or otherwise damage finishes. "They didn't want to use plastic laminate," recalls Wilson, "so we used stainless steel instead. It's durable and can be recycled."

Concurrent with and equally important to the sustainability issues, multiple uses and activities—classroom instruction, hair salon, manicures and pedicures, shampoo, massages, retail, and business offices—had to fit within the envelope while maintaining an open environment. It was a challenge, allows Ardery. "It was the combining of a lot of different functions, such as public spaces and student-only spaces, and it also operates as a salon."

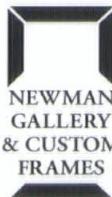
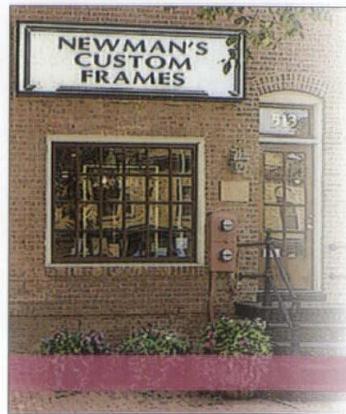
Most of the space has been devoted to the areas where students gain their hands-on experience—72 styling stations divided into two areas, 10 shampoo stations, 5 manicure/pedicure stations, and an esthiology clinic with 12 private stations.

Classrooms and support spaces—such as student lounges, teacher lounges, lunchroom, and lockers—were enclosed in the innermost area of the space to eliminate distractions and also to provide the audio/visual environment required for teaching.

Throughout the institute, from the street-level retail, to the monumental stair and second floor salon and classroom space, the designers have used shape, color (Aveda's color palette), and images to convey Aveda as an industry leader. Large photographic fashion-forward images accent the retail and styling areas, as well as the monumental stair. These images are printed on environmentally friendly canvas.

Antique artifacts from around the world are strategically located within the space and reflect connections to the indigenous cultures where their ingredients are sourced and reinforce the global corporate culture of Aveda.

For the aspiring cosmetologist and the potential client alike, there is much to recommend the Aveda Institute. A makeover here with green ingredients just might make the world a better, more beautiful place. ■



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"The Art of Architecture" Returns

by Mary Fitch, AICP

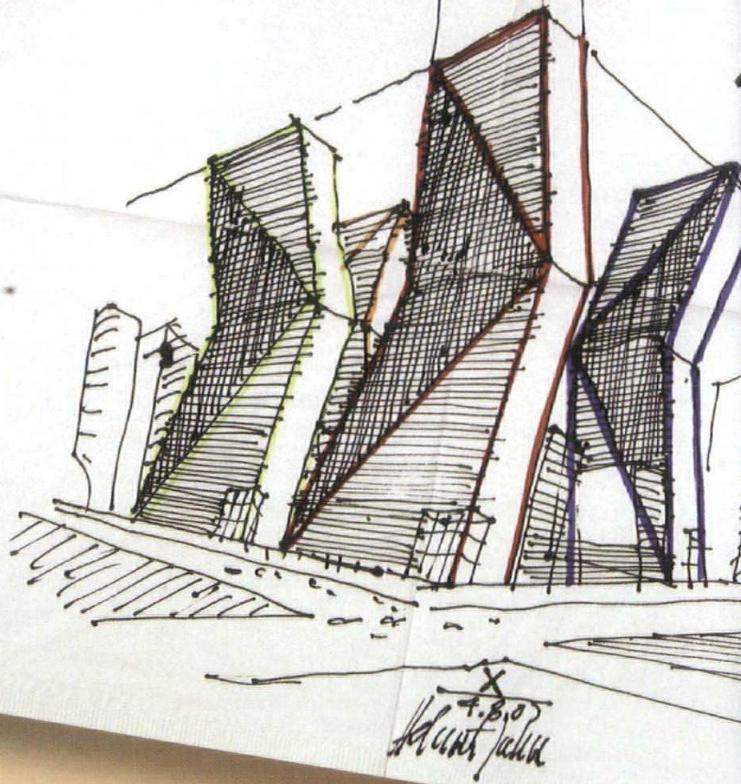
Sometimes there is nothing more powerful than a simple sketch. In the hands of a master it can distill an idea more successfully than millions of bytes in a computer. The connection between the mind, the eye, and the hand can make a simple line that creates beauty, solves problems, and moves mountains.

The Washington Architectural Foundation is proud to present, for the second year in a row, *The Art of Architecture*, an auction of sketches by famous architects. This year's event will take place on Friday, September 14 as a part of the Foundation's anniversary party for its **Architecture in the Schools** and **Community Design Services** programs, celebrating 15 years of service to the Washington community.

The mission statement of the Foundation is "Architects Serving the Community." Usually that's through *pro bono* work with children or other nonprofits. This event allows architects—both national and local—to help the community by offering for sale work that is personal and inventive. Last spring we assembled a list of architects and sent them packages that included a high-quality napkin and a Sharpie pen, and asked for a sketch. Quite shortly an avalanche of mail came through the office. Some, like Pritzker Prize winner Richard Rogers and Daniel Libeskind, sent work that they already had in the office but with a flourishing original signature. Others, like Cesar Pelli, Richard Meier, and Helmut Jahn, prepared one-of-a-kind sketches, many of which you will see on this page and pages that follow. Many local luminaries like Travis Price, Amy Weinstein, Todd Ray, and Hugh Newell Jacobsen have also contributed.

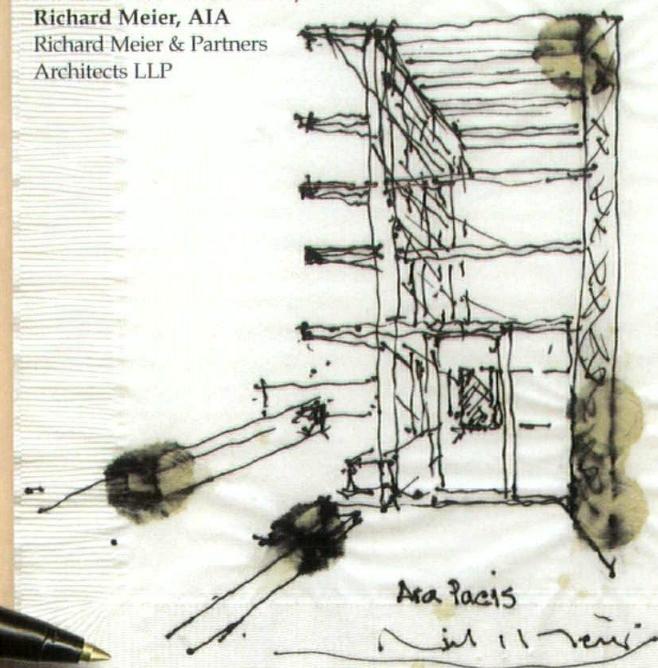
Last year's event was a great deal of fun, due in part to our wonderful auctioneer, Jim Dinegar, CAE, the CEO of the Washington Board of Trade, who returns this year to host the festivities. Don't miss your chance to own an original work of architectural inspiration handsomely matted by Newman Galley & Custom Frames of Capitol Hill. And you can feel good that your winning bid goes to support the work of the Washington Architectural Foundation. The *Art of Architecture* auction will take place on Friday, September 14, at 6:30 p.m. at the offices of HSMM, 1155 21st Street, Washington, D.C. For more information and registration visit www.aiadc.com. ☺

Untitled
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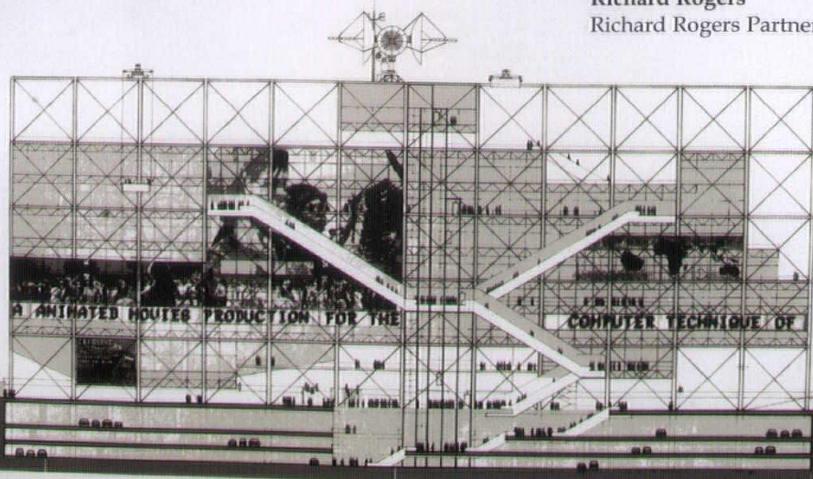
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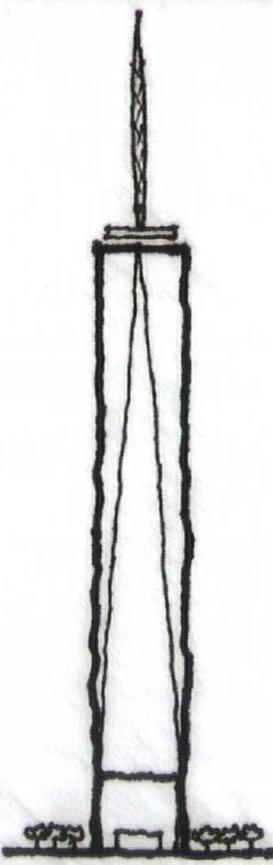
Completion Drawing for
Centre Pompidou, 1971

Richard Rogers
Richard Rogers Partnership



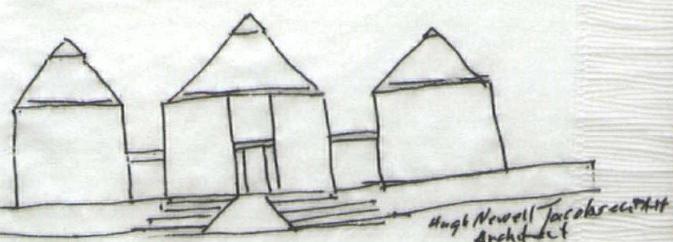
Freedom Tower

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Freedom Tower 2007

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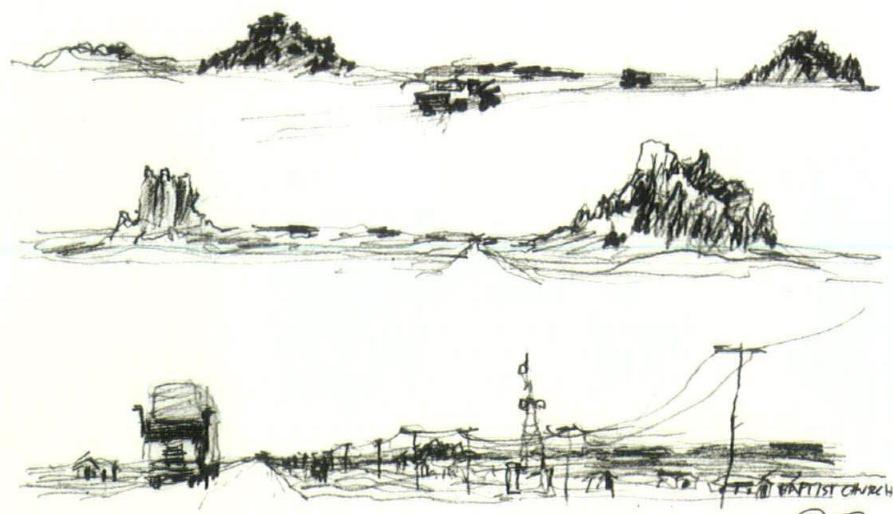


The Weitzenhoffer Wing
Oklahoma University
OK

Weitzenhoffer Wing, OK. U

Hugh Newell Jacobson, FAIA
Hugh Newell Jacoben Architects





New Mexico Scapes

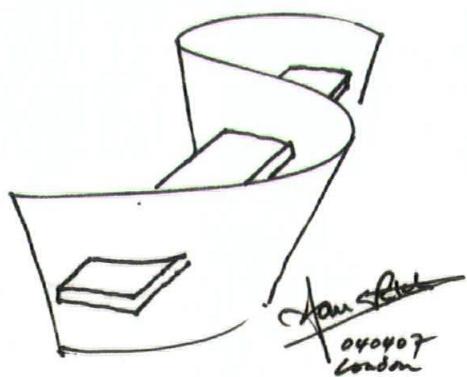
David Lake, FAIA
Lake Flato Architecture

"The Art of Architecture" Returns

A Seat for Discussion!

Ian Ritchie
Ian Ritchie Architects

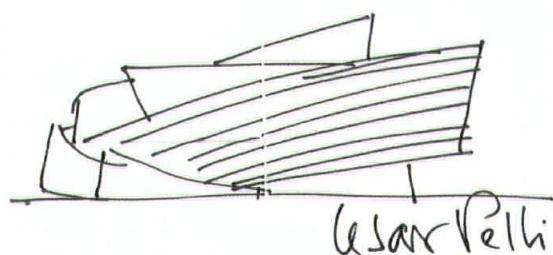
a seat for discussion!



Tulsa Events Center

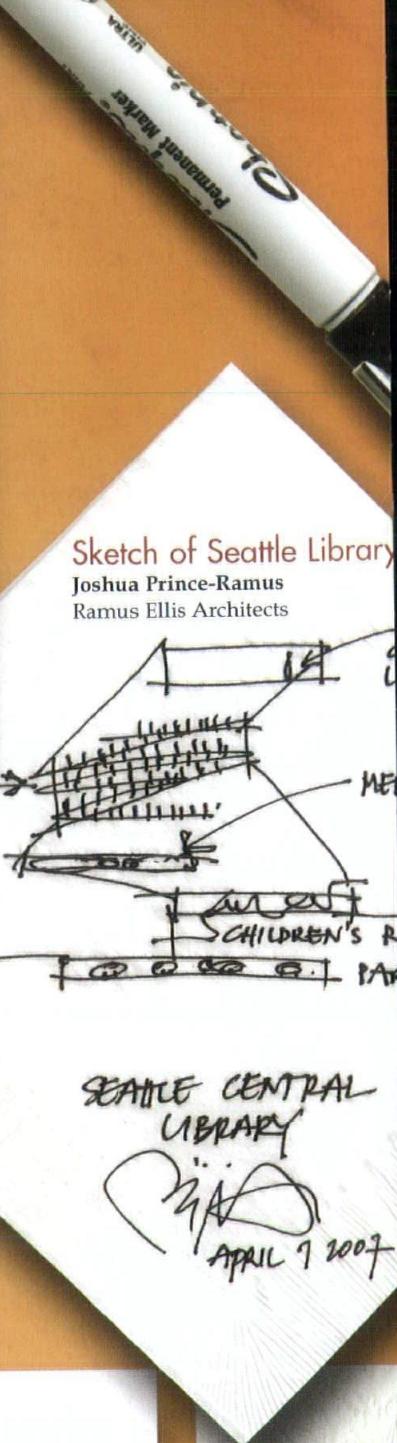
Cesar Pelli, FAIA
Pelli Clarke Pelli Architects

Tulsa's Event Center



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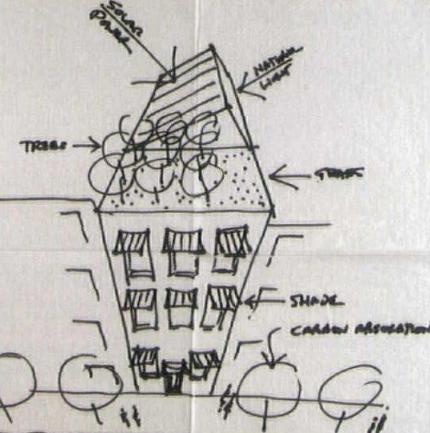
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THE ROCK OF THE
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GREEN HOUSE
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Architecture Ahead New School Buildings on the Horizon

by G. Martin Moeller, Jr., Assoc. AIA

School Without Walls Graduates to Expanded Facility

The name "School Without Walls" conjures up images of an experimental educational institution occupying some sort of large, amorphous open space. In fact, the current home of this D.C. public high school is quite the opposite—a historic, late 19th-century schoolhouse called the Grant School, located on G Street, NW, in Foggy Bottom. While handsome, the existing structure is tight on space and suffers from deferred maintenance and deteriorating mechanical systems, all of which pose challenges for a modern school that seeks to offer innovative curricula and flexible learning environments.

Established in 1971, the School Without Walls (SWW) has created a unique partnership between the District of Columbia Public Schools (DCPS) and George Washington University (GWU). In this symbiotic relationship, students at SWW are entitled to use certain GWU facilities and academic resources, while the university can use the Grant School building for classes during the evening and on weekends. Both DCPS and GWU therefore have a vested interest in ensuring that the school's facilities realize their full potential.

In order to accomplish this, the school system and the university devised a real estate deal that builds on their existing cooperative arrangement. By means of a Planned Unit Development that has already been approved by the D.C. Zoning Commission, the university will purchase from DCPS a piece of land that currently serves as



Flint Hill School Husky Hall

part of the school's parking lot. Along with the land, GWU gains valuable development rights that will enable the university to build a new residence hall on nearby F Street, NW. DCPS, in turn, will use the funds from the sale of land and development rights to renovate and expand the School Without Walls.

DCPS hired **Ehrenkrantz Eckstut & Kuhn Architects (EE&K)** to oversee the project. The firm has developed a design solution that preserves the Grant School's historic character and restores its original configuration, in which each floor consisted of classrooms at the four corners divided by central circulation and service spaces. After the renovation, those connective spaces will assume greater prominence than they have had in the past, since they are designed to accommodate informal gatherings, break-out study groups, and impromptu discussions. The classrooms in the old building will primarily be used for humanities courses and other programs that work well within the historic structure's basic classroom module.

EE&K has also designed an L-shaped addition comprising a four-story wing on a site immediately to the east of the existing building and a one-story wing behind it. The addition will house administrative offices, science labs, an art studio, a media center, and other specialized functions not easily accommodated in the older structure. (Larger spaces such as auditoria, dining facilities, and gyms are provided off-site through the relationship with the university, reducing the amount of space DCPS must construct for the school.) The G Street façade of the east wing will be tall and relatively narrow, with rectangular bay windows projecting from the primary plane. The composition is reminiscent of a large row house—a deliberate move intended to give the new structure a domestic feel when viewed from the street, while also making a clear distinction between the addition and the existing building. In back, the one-story wing will support a rooftop terrace, providing SWW with usable outdoor space for the first time.

The improved and enlarged School Without Walls is projected to be completed in 2009.

Flint Hill School Taps into the Earth for Energy

"School today is not like what it was when you and I were growing up," says **Leon Chatelain III, AIA, LEED**, president of

Chatelain Architects. He should know—Chatelain has designed a number of educational facilities of various kinds, and is actively involved in the exploration and development of the latest theories about school design. Recently, in fact, he has been hard at work organizing a conference to take place at the Flint Hill School, in Oakton, Virginia, which will bring together teachers, administrators, architects, and others interested in discussing innovative models for learning and their design implications. "We really want to examine how to deal with students of different abilities," says Chatelain. "Schools these days have many kinds of spaces to accommodate different ways of learning."

The choice of Flint Hill—a private, nonsectarian, PK-12 school—as the conference site is not surprising, since Chatelain has been the architect for several buildings there over the past eight years. The firm's latest project on the campus is a 35,000-square-foot building dubbed Husky Hall, which will accommodate a succession of uses over time. At first, the structure's main space will serve as a combination dining hall and auditorium. Later, following the construction of separate performing arts and dining facilities, Husky Hall will be converted into a full-fledged physical education center. One exterior side of the building facing an open sports field will be lined with bleachers for viewing practices and games.

Chatelain expects Husky Hall to achieve LEED (Leadership in Energy and Environmental Design) certification based on the project's comprehensive sustainability strategies. One of the most interesting aspects of the building's design is the inclusion of an HVAC system powered by geothermal energy. Such systems involve wells dug deep into the Earth to tap into the natural heat there. Complementing the geothermal system will be a row of wind turbines running along the apex of the barrel vaulted roof over the main space, as well as a green roof covering the adjacent, smaller wing, which will house a wrestling training facility.

While Chatelain is busy with Flint Hill and other projects around the Washington area, he has also landed a couple of significant educational commissions overseas. Currently on the boards are a master plan for the American Community School in Beirut, Lebanon, and a school in Tanzania, giving the architect and his firm extraordinary opportunities to test their design theories in challenging new contexts. ■

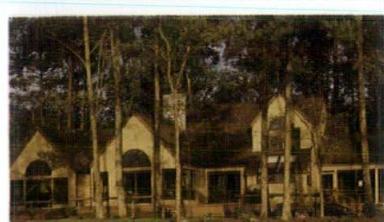
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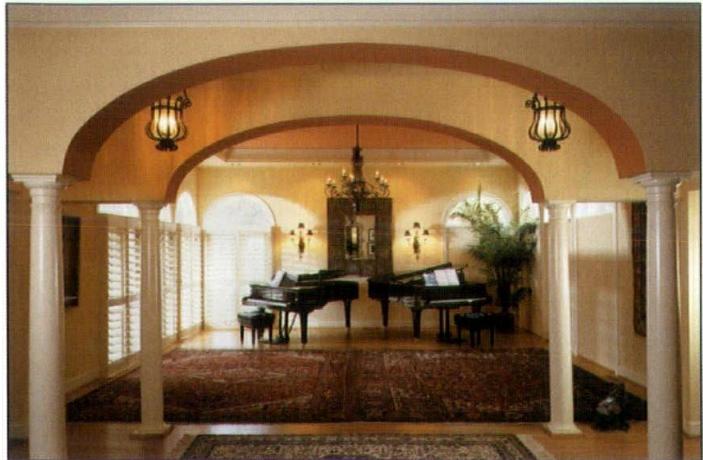
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The 9th annual Architecture Week celebrates architecture in the nation's capital through tours, lectures, and special events.

Friday, September 14

6:30 p.m.

Foundation Anniversary Party with Art of Architecture Auction—HSMM

Celebrate the 15th anniversary of the Washington Architectural Foundation and its stellar programs **Architecture in the Schools and Community Design Services** with an auction benefiting them both. Peruse original sketches and other items produced by some of the world's and Washington's greatest architects. Included are works by Richard Rogers, Cesar Pelli, David Childs, Helmut Jahn, Richard Meier, David Lake, and Daniel Libeskind, among others. Local luminaries include Travis Price, Hugh Newell Jacobsen, and Kendall Wilson. Jim Dinegar, CEO of the Greater Washington Board of Trade, will act as auctioneer. Tickets \$20; reservations required. HSMM: 1155 21st St., NW, Suite 1000. Parking available. Metro: Foggy Bottom.

Saturday, September 15

9:30 a.m.

Kids' Tour—The Shaw Neighborhood Join Mary Kay Lanzillotta, AIA, and learn about the styles, shapes, and materials that form buildings around us. Take a walking tour of the Shaw Neighborhood and finish up with snacks and a hands-on activity—designing and building your own rowhouse with supplied materials. Each participant will receive a booklet on the Shaw Neighborhood. Suitable for children 6–12. 9:30 a.m.–12:00 noon. FREE; reservations required.

10:00 a.m.

Construction Watch Tour of 22 West

Designed by Shalom Baranes Associates Architects and located in the heart of Washington's West End, 22 West will boast a stunning zinc-and-glass façade with 95 luxury condominiums, ranging from 950 to 3,500 square feet. FREE; reservations required. SPACE IS LIMITED. 1177 22nd Street, NW. Metro: Foggy Bottom or Dupont Circle. **Earn 1.5 LUs.**

6:00 p.m.

CANstruction Build Out

Watch teams of architects and engineers make giant structures from canned goods in a six-hour

marathon building session. The CANstruction sculptures are on exhibit for two weeks before being dismantled for donation to the Capital Area Food Bank. The public can vote for their favorites throughout the two-week period by donating canned food "ballots." 6:00 p.m.–12:00 midnight. FREE. The Mall at 2000 Penn, 2000 Pennsylvania Avenue, NW. Metro: Foggy Bottom.

Sunday, September 16

2:00 p.m.

Walking Tour—Modern Architecture: East End

Another in our series on modern architecture and planning. Join executive director Mary Fitch, AICP, on this walking tour of recent developments in the East End of downtown including Washington's first skyscraper, the renovation of two illustrious retail giants, and the recently renovated home of our city council and mayor. FREE; reservations required. Meet at 9th & F Streets just outside the Courtyard Marriott. Metro: Gallery Place. **Earn 1.5 LUs.**

Monday, September 17

5:00–7:00 p.m.

Architectural Office Tour

See architects in their natural habitat at some of the best-looking offices in town. Six downtown offices open their doors to the public. This self-guided tour runs from 5:00 to 7:00 p.m. FREE; reservations required. Metro: Farragut West.

Tour can start at any of the six featured firms:

- **STUDIOS Architecture**, 1625 M Street, NW
- **HNTB**, 1615 M Street, NW
- **David M. Schwarz/Architectural Services, Inc.**, 1707 L Street, NW
- **WDG Architecture**, 1025 Connecticut Avenue, NW
- **EwingCole**, 1025 Connecticut Avenue, NW
- **Studio27 Architecture**, 1600 K Street, NW

7:30 p.m.

Cocktail Party at BOFFI

After you've toured architects' offices, join us to see the latest in kitchen and bath design at BOFFI's Georgetown showroom. FREE; reservations required. SPACE IS LIMITED. 3320 M Street, NW. Public Transit: Use Circulator to Wisconsin Avenue and then walk three blocks.

Tuesday, September 18

6:00 p.m.

How to Work with an Architect

Better clients make better houses. Learn the ins and outs of selecting an architect with Bill Kirwan, AIA of Muse Architects. In the session he will cover the design and construction process and show you all the resources you need to find the right architect for you. This popular workshop covers what to expect from the design and construction process, how to avoid common misunderstandings, and how Washington-area architects vary in style and practice. FREE; reservations required. SPACE IS LIMITED. AIA | DC Chapter House, 1777 Church Street, NW. Metro: Dupont Circle.

Wednesday, September 19

6:00 p.m.

Annual Meeting and Panel

Discussion—Herman Miller Showroom

Come hear about the latest events of the Chapter and then listen to local architects discuss their designs for the Capitol Hill Libraries Project—several of which have been and are being built. FREE; reservations required. Herman Miller Showroom, 600 14th St., NW, Suite 700. Metro: Metro Center. **Earn 1 LU**

Thursday, September 20

6:00 p.m.

Chapter Awards and Juror's Roundtable

"And the winners are..." After a long day of deliberations, a jury of distinguished visiting architects announces its picks for the best new Washington architecture. Reception follows. FREE; reservations required. AIA | DC Chapter House, 1777 Church St., NW. Metro: Dupont Circle. **Earn 1 LU.**

Sunday, September 29

2:00 p.m.

CANstruction Awards

"Best Meal," "Structural Ingenuity," "People's Choice," and other awards are given to giant structures made from canned goods. Reception follows. Lend a hand in de-constructing the sculptures for donation to the Capital Area Food Bank. 12:30–2:00 p.m. FREE. The Mall at 2000 Penn, 2000 Pennsylvania Avenue, NW. Metro: Foggy Bottom.



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